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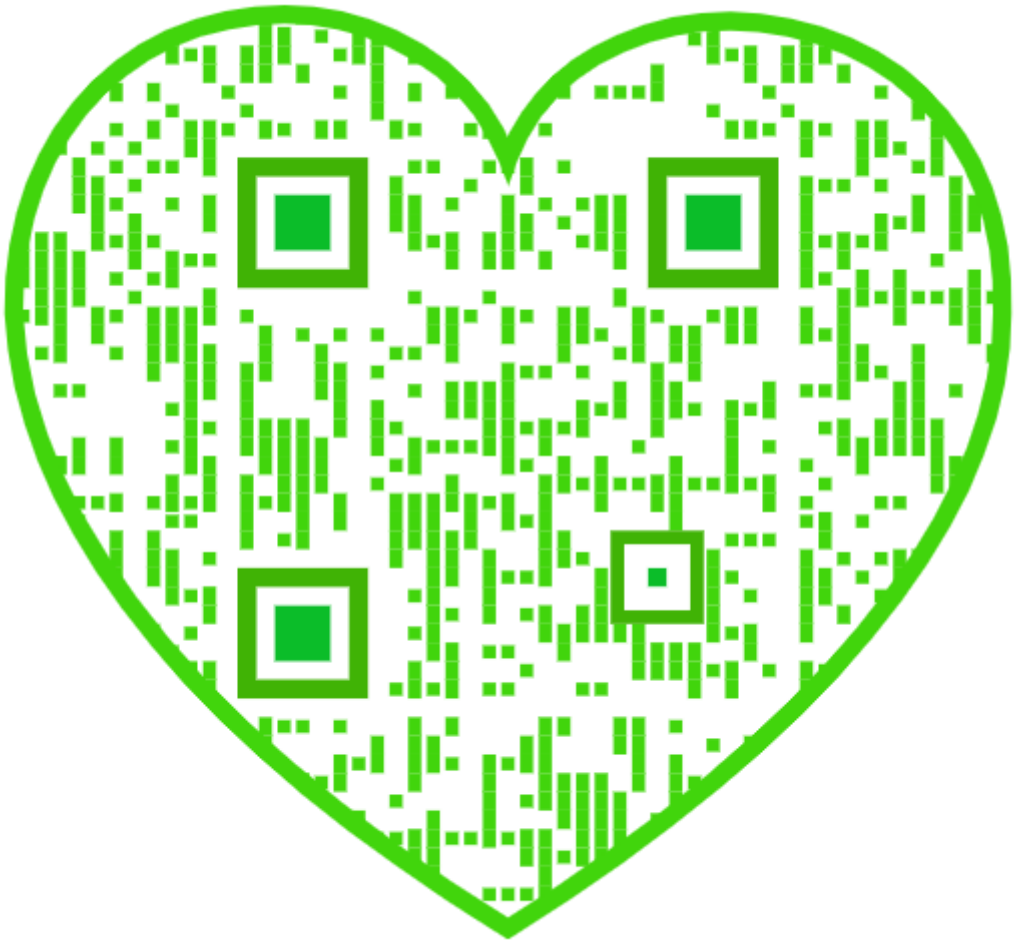
The BLACKBURN System of Dress Cutting and Designing



TEXT BOOK

WITH DIAGRAMS AND ILLUSTRATIONS EMBODYING THE BASIC PRINCIPLES OF DESIGNING, REPRODUCING AND GARMENT CUTTING; ALSO THE CONSTRUCTION OF GOWNS AND TAILORED SUITS, TOGETHER WITH A COURSE IN PATTERN MAKING AS TAUGHT IN

The Blackburn Studios

AND BEING THE TEXTBOOK FOR THE USE AND APPLICATION OF THE
BLACKBURN ADJUSTABLE DRAFTING DEVICE

BY

JUDITHA BLACKBURN

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by
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INTRODUCTION
by the Author and Inventor

After years given to study and after a wide and successful experience as a teacher and a lifetime spent in dressmaking and ladies' tailoring as a business, I have found a great need for a simple and practical system of reproducing, cutting and constructing garments.

I have found the greatest need of the professional dressmaker is a system that would enable her to build a garment from the actual measurements of the individual and yet be simple enough for the home dressmaker,—a system whereby the young woman in her home could learn to create, or reproduce, and make her own gowns, carrying out her own individuality, giving her gowns a distinction and a touch of real personality that she could not secure in any other way.

A system that would not only enable her to have a gown that would be different from the ordinary, but would develop her natural talent and impart a knowledge, not from theory, but from practical experience of what is required to cut a perfect foundation from which a perfect garment may be constructed.

These needs are met and will be found in the simple, adjustable drafting device which I have the pleasure of giving to the women of the world. May it be an everlasting joy and satisfaction to every one that uses it.

Juditha Blackburn

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FOUNDATION PRINCIPLES

The foundation underlying every achievement must be flawless if the finished work is to reach perfection.

This is true of every effort. Sure and lasting success must be built upon a true and solid foundation.

Herein lies the failure of many professional as well as home dressmakers.

One may have some knowledge of the art of construction and yet fail from an imperfect mastery of the foundation principles; and though success does come it will cost dearly in unnecessary effort.

The foundation principles that have been worked out in these chapters will readily be seen to be the foundation upon which all styles of garments are built.

Styles change, but the principles never change; the foundation is always the same.

When the foundation for a gown is cut to fit the individual for whom the gown is being constructed, no difficulty is experienced in making a perfect fitting garment. The success lies in the foundation.

On these pages the principles are worked out and given in a manner that will enable the maker of the garment, with a little study, to go about her work in a masterly fashion, first making the foundation the size of the individual by actual measurement; second, by reproducing, accurately and in their correct position, every line and curve of the design upon the individual; and all this with the least amount of effort and with the satisfaction of being master of the art you have chosen and the profession you represent.

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CHAPTER I

TAKING MEASUREMENTS

The initial step in the art of dresscutting and designing, and one upon which depends, to a large extent, the degree of success attained, is the system of taking measurements.

In so much as it is seldom necessary, under this system, to make a paper pattern before cutting the cloth, and only requires that the Adjustable Drafting Device be placed directly upon the material and chalked or traced, ready for the shears, it is essential that measurements be most precise. The device scales to the fraction of inches; no use for a tape measure except in one or two cases, or to verify measurements. The beginner is advised to do this. See that your tape is an accurate one.

Fasten a cord around the natural waist of your model, for a waist line, from which to take measurements. This may of course be dispensed with when you shall have become proficient in gauging with the eye.

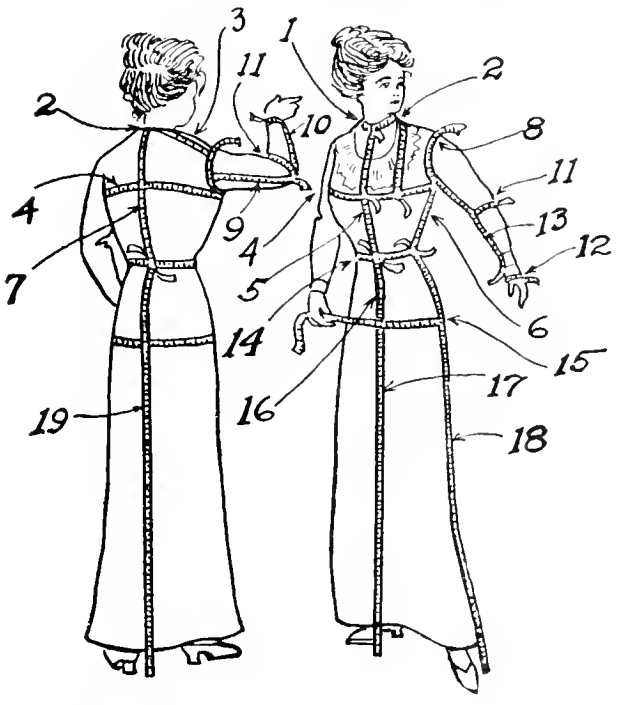


Diagram 1.—Taking measurements.

Closely following diagram 1, you will now proceed, writing down each measurement as you take it, upon the blank especially provided for the purpose.

1.—*For Neck Measure.*

Measure around the base of the neck; that is, at the line where it joins the body.

2.—*Bust Point Measure.*

From the projecting bone at the base of the neck in back, over the shoulder and down to the bust line in front.

3.—*Shoulder.*

Measure just back of the crest of the shoulder, from the base of the neck to the tip of the shoulder.

4.—*Around Bust.*

Place the tape measure around the largest part of the bust, close up under the arm and across the shoulder blades, in a straight line to the center of the back. Standing directly in the rear of your model, hold the union of the tape measure, that is, as you bring it together, firmly between the forefinger and thumb of the left hand, while with your right, thus freed, you run the forefinger under the tape from back to front, to ascertain the proper amount of fullness required. This then gives you what is called the Bust Line, which, with the Waist Line already determined, are important in the ascertainment of other measurements.

5.—*The Front Measurement.*

Is taken from the base of the neck in front down to the waist line.

6.—*Length Under Arm.*

From the armpit (not too high to fit overly snug when waist is completed; exercise a little judgment in this regard) straight down to the waist line.

7.—*Length of Back.*

From the bone at the base of the neck behind, straight down to the waist line.

8.—*Around Armseye Measurement.*

Starting from the tip of the shoulder, around under the arm and back to the tip of the shoulder. This armseye measurement should be neither too tight nor too loose. Use discretion to secure comfortable arm action.

9.—*Sleeve from Shoulder to Elbow.*

From the shoulder, with arm slightly bent, as in diagram 1, and from where the line for the armseye was taken, to the tip of the elbow.

10.—*From Elbow to Wrist.*

From the tip of the elbow, just taken, to the bone or lines of the wrist. In taking this bend the elbow slightly.

11.—*Around Elbow.*

Bend the arm slightly and take the measurement around the elbow. It will be noted that this measurement must be greater than if the arm had been held straight.

12.—*Around Hand.*

Now holding the thumb straight inside of the hand, measure around the largest part of the hand.

13.—*Inside Length.*

With the arm extended at a height, in line with the shoulder, and pointing almost, but not quite, directly in front of the person, take the inside measurement from the body, where the line of the armseye was taken, to the wrist line. This length, it will be noted, should be less than the combined outside measurements.

14.—*Waist.*

Take this measurement around the waist line, and as tightly as you desire the finished garment.

15.—*Hip Measurement.*

Next take the circumference at the largest part of the hips, and as loosely as desired in the finished garment.

16.—*From Waist to Hip Line.*

This measurement is taken directly in front, from the waist line straight down to the hip line.

17.—*Length of Front.*

From the waist line measure directly in front, the distance to the floor.

18.—*Right and Left Sides.*

Right and left sides from waist line to floor.

19.—*Back Length.*

Lastly, from the waist line to the floor, directly in the back.

It is possible by studying before a mirror to take one's own measurements by following the above rules and fastening a weight to your tape measure, while standing erect, you may easily take your own skirt length measurement, from the waist line to the floor.

NOTE:—In determining the length of the skirt when finished, subtract from these four length measurements the number of inches it is desired to have the skirt from the floor.

CHAPTER II

ADJUSTING TO MEASUREMENTS

Upon your table or other flat surface, assemble the various parts of the Adjustable Drafting Device, pertaining to the waist. The five component parts of which are styled and numbered respectively as follows: Center Front (Diagram 1), Side Front Section (Diagram 1), Side Back Section (Diagram 2), Center Back (Diagram 2), and Sleeve (Diagram 3).

Upon each of these divisions you will note the name of its section, to aid in identification; also observe the scale of inches on each bar or groove, where adjustment to size is to be made.

Although, on pages 7 and 8, you familiarized yourself thoroughly with the procedure of taking measurements, and have those of yourself or model ready for use; however, lay these aside until we have laid out the Device to several different sizes to assure a complete understanding of the adjustments.

The value of this practice work will be easily apparent, in that you are thus given a thorough working knowledge, as a foundation, in making adjustments and arranging the device to correspond with the multitudinous shapes and measurements which in your future work you may anticipate.

By following the instructions carefully and referring to the illustrations, you will experience no difficulty in attaining the right results from these measurements, nor of those that are to follow.

Remember this is a mechanical device that works with utmost precision. It matters not what shape the body has been subjected to by nature; if your measurements are accurately taken, and the adjustments as accurately made, your finished pattern will be a perfect fit.

So learn the theoretical use of the device thoroughly; understand each line, and how each section should look to be in the proper position, and all needful knowledge will follow with surprising ease.

We will, therefore, take for consideration the medium size, the measurements of which we will assume to be as follows:

Neck	14″	Length under arm	8″	Elbow to wrist	11″
Back of neck to bust line	14″	Length of back	15″	Around the elbow	13″
Shoulder	6″	Around armseye	16″	Length inside arm	17½″
Around bust	38″	Waist	28″	Around the hand	9″
Length of front	15″	Shoulder to elbow	12″		

Center Front Section

Place this section, Diagram 1, in front of you, with the measurements for the above *medium* model at your left, and begin to make adjustments as follows: Set the shoulder bar at 6″ (See C, Diagram 1). [Note—This mark (″) after a figure will hereafter mean inches.] Then set the neck adjustment at the center front to 14″, as shown by A, Diagram 1. Next, the shoulder bar on the neck at 14″ (B, Diagram 1), always setting to the edge indicated by the arrow. Note very carefully Diagram 4. In that, you must observe that the adjustment is made on the outside edge, where you will trace your outline, and the figure to which you are setting must always be in the clear. Get this firmly in your mind, for an error in this regard will cause you annoyance, and there need be none.

Now, ere we proceed further with the Front Section, place the Center Back Section (See Diagram 2) also before you, and set the neck at 14″. (See O, Diagram 2.) Then taking your tape, ascertain the length of the arc X-Y, as shown in Diagram 2. In this model, that arc measures 2½″. Place the tape on the Center Front Section, as shown in Diagram 1, in such manner that the measurement 2½″ is added to and becomes a continuation of the neck (See Diagram 1), and having loosened all adjustment screws below the neck, that all bars may slide easily, raise or lower the bust line until the desired length from back of neck X to bust point O, which in this instance is 14″, is registered in the *Groove of the bust line bar,* as at O, Diagram 1. Tighten all four adjustment screws.

As shown in Diagram 1, the bust line bar should be set at right angles to the center front. This, when completed, gives you by the first act the depth of front from neck to bust line, A-M, and by

the second, the proper angle to the center front. Then set at D, Diagram 1, to bust size 38″ and make sure that all screws above the bust line are well tightened.

It is necessary now to complete the length of the front A-N, which in this model is 15″. You will note that in adjusting your bust line bar, at right angles to the center front, it automatically gave you the upper or neck to bust line measurement A-M. It only requires that you raise or lower the waist line bar that the measurement at F (See Diagram 1), added to that already secured above, gives a total equal to your length of front measurement, in this instance 15″. Verify this with your tape measure. Or you may use your tape measure to secure it in the first place. It is only necessary that the length from A to N be 15″, however you get it.

Set the waist line bar at 28″ (See E, Diagram 1) and with the added injunction, that the waist line bar is to be parallel to the bust line bar, tighten all screws top and bottom and you have completed this section.

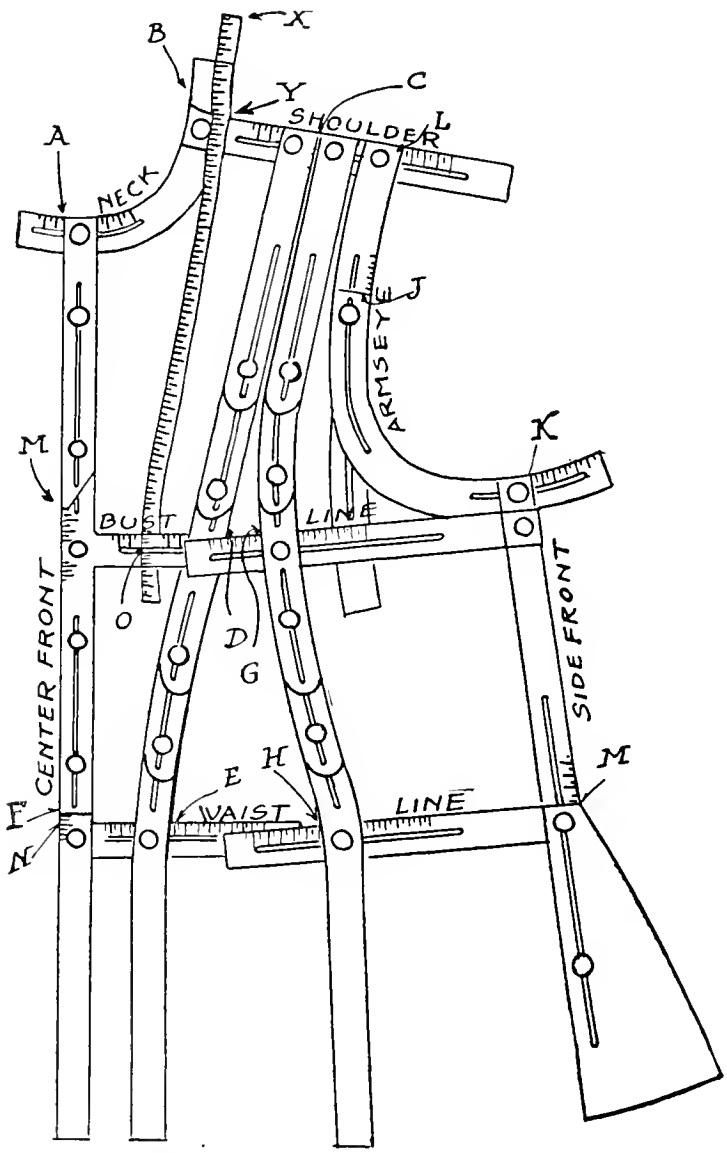


Diagram 1.—Center front and side front sections set to measurement.

Side Front Section

Now place the side front section close up to the center front section, with the shoulder bar of the side front section on a continuous line with the shoulder bar of the center front section, as shown in Diagram 1. Adjust the shoulder bar to 6″ (shoulder measurement). See L, Diagram 1.

Raise or lower the armseye bar until you have it set at 16″ (armseye measurement). See J, Diagram 1. This must also be done at K, Diagram 1, setting it at 16″. Tighten all nuts as adjustments are made.

Next get the length from the shoulder to the bust line. To do this, loosen the screws on the front of the side front section between the shoulder and bust line and raise or lower the bust line bar until the length from the shoulder to the bust line corresponds with the center front section, that is, C-S must be equal in length to C-D.

Tighten the remaining screws above the bust line. Follow this by setting the bust line bar at 38″. See G, Diagram 1. Then adjust the under arm or side length meas-

urement to 8″. See M, Diagram 1. Set the waist line bar at 28″ (waist measurement) (See H, Diagram 1), and securely tighten the screws.

Then, in the same manner as set forth above, raise or lower the waist line until the length S-H side front section corresponds with D-E of the center front section. See Diagram 1.

Note carefully, that you may always remember, how this is done, and set the completed sections aside.

Side Back Section

Set the shoulder at 6″ (shoulder measurement). See A, Diagram 2. Then, as in the side front section, raise or lower the upper armseye bars and the lower, respectively, to 16″ (armseye measurement. See B and C, Diagram 2. This determines the bust line bar across the shoulder blades. The bust line bar should be at right angles to the side. Place the bust line bar (See D, Diagram 2) at 38″ (bust measurement) and the waist line bar (See F, Diagram 2) at 28″ (waist measurement).

The under arm adjustment should be made at E (See Diagram 2) to 8″ under arm measurement.

We must now leave this section, with length D-F undetermined (See D-F, Diagram 2) until we have completed the center back section.

Center Back Section

Now place the center back section close up to the side back section with the shoulder bars of the center back section on a continuous line with the shoulder bar of the side back section, as shown in Diagram 2.

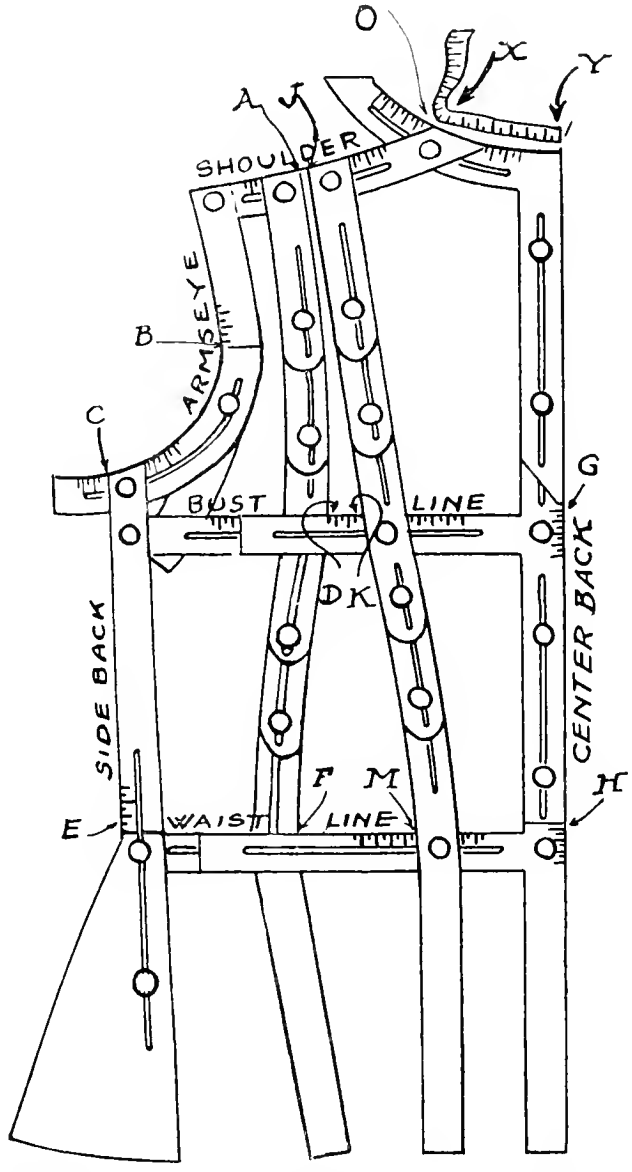


Diagram 2.—Side back and center back sections set to measurement.

The next adjustment at O, Diagram 2, having been made to determine the bust line on the center front section, it is not necessary to disarrange it. Set the shoulder bar at 6″ (shoulder measurement). See J, Diagram 2. Next, adjust the bust line bar to 38″ (See K, Diagram 2) and the waist line bar to 28″, the given waist measurement. See M, Diagram 2.

Now having placed the shoulder bars of the two sections so they form a straight and unbroken line (See Diagram 2), loosen the four screws above the bust line, and holding the shoulder bars securely with the left hand, raise or lower the bust line bar until the length J-K, back section, corresponds with the length A-D, side back section, and forms a straight and continuous bust line. See Diagram 2. Tighten the screws. This adjustment also gives the upper measurement of the center back at G; therefore, raise or lower the waist line bar to give a total back length measurement of 15″. See adjustment H, Diagram 2. Adjust the waist line bar so it is parallel with the bust line bar and tighten the screws.

Now, in a manner similar to that used in determining S-H, Diagram 1, raise or lower the waist line bar in the side back section until D-F and K-M correspond, and are of equal length. See that waist line bars are continuous. Tighten all screws of both sections, which are thereby completed.

Sleeve

Before starting, loosen all adjustment screws, then, at the top of the sleeve, make the adjustment for the upper and under sleeve to armseye measurement, which in this instance is 16″, A and A, Diagram 3. Following this, set the shoulder to elbow bar (B, Diagram 3), at 12″ (as in given measurements). From elbow to wrist must be 11″. (See C, Diagram 3, as also in given measurements.)

For around the elbow, set both upper and under adjustments (D and D, Diagram 3) at 13″, that is, setting both the outer edge of the under sleeve and the elbow bar of the upper sleeve, at 13″ (elbow measurement). Around the hand, upper and under sleeve adjustments (E and E, Diagram 3) to 9″.

Now lay the Sleeve Device in a position, causing the center line X-N and the elbow bar M-N to be at perfect right angles to each other. The corner of your table will aid in doing this correctly. Also be sure that the corners (R and S, Diagram 3) are lined up properly and even.

As in both center front and center back sections, this lining up of outer line X-N and the elbow bar M-N gives the upper sleeve measurement, from shoulder to elbow bar, at the front of the device. See F, Diagram 3. It becomes necessary, therefore, to raise or lower part of the sleeve, so that the aggregate measurements will equal the given inside length of 17½″. This adjustment takes place at G, Diagram 3.

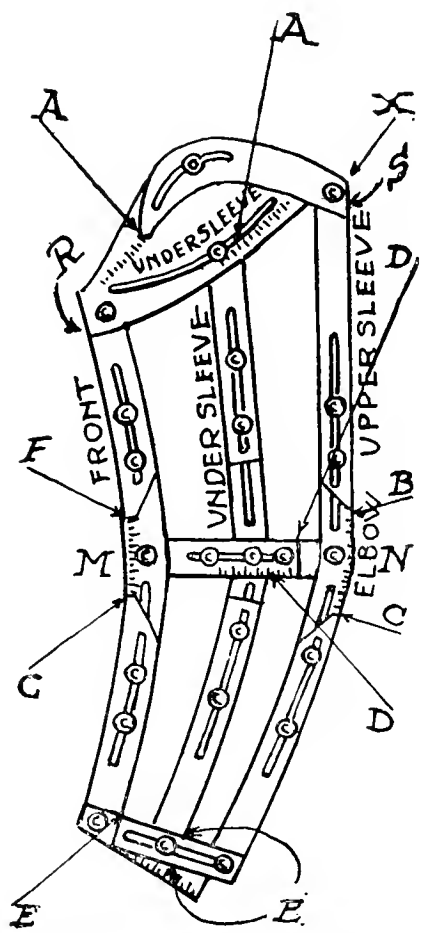


Diagram 3.—Setting the sleeve device to measurement.

PRACTICE WORK

Three other and complete sets of measurements follow, to which you will adjust the Drafting Device, with the same degree of diligence and care as in the one just completed. This is the foundation work for the entire system of dresscutting, except for skirts, which will be given in the following chapters.

Turn back to the beginning of the subject of adjustment, and substitute these measurements, each in turn. At the completion of which you will be sufficiently practiced and experienced to take the more advanced and actual work.

No. 2

Neck	14½″
Back of neck to bust point	14½″
Shoulder	6″
Around the bust	40″
Length of front	16″
Length under arm	7½″
Length of back	15″
Around armseye	17″
Shoulder to elbow	13″
Elbow to wrist	12″
Around elbow	12″
Length inside arm	17″
Around the hand	8½″
Around waist	28″

No. 3

Neck	15″
Back of neck to bust point	15½″
Shoulder	6½″
Around the bust	42″
Length of front	17″
Length under arm	9″
Length of back	16″
Around armseye	18″
Shoulder to elbow	13″
Elbow to wrist	10½″
Around elbow	13″
Length inside arm	18½″
Around the hand	9″
Around waist	30″

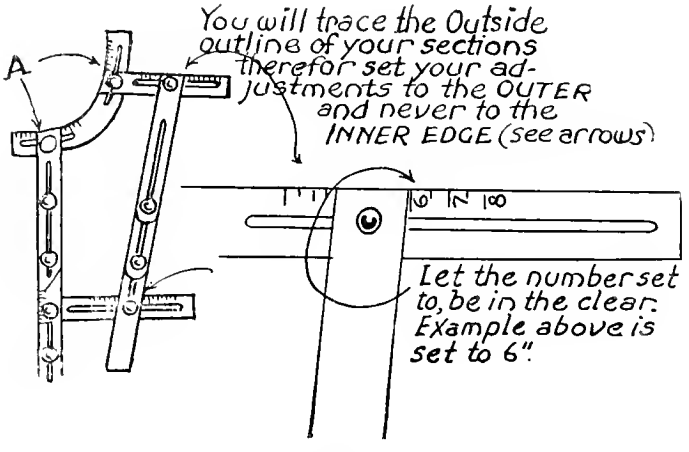

A
You will trace the Outside outline of your sections therefor set your adjustments to the OUTER and never to the INNER EDGE (see arrows)
Let the number set to, be in the clear. Example above is set to 6".

Diagram 4.

No. 4

Neck	16″
Back of neck to bust point	15½″
Shoulder	7″
Around the bust	48″
Length of front	17″
Length under arm	8″
Length of back	15½″
Armseye	19″
Shoulder to elbow	12″
Around waist	36″
Elbow to wrist	10″
Around elbow	15″
Length inside arm	17½″
Around hand	9″

CHAPTER III

DRESS LININGS

Step by step, we have become familiar with the adjustments of the Drafting Device to measurements, so now we are qualified to draft a plain French lining.

Begin by setting the Drafting Device to the 38 size, with which we have been practicing.

Front Section

Place the center front section upon the paper, muslin or whatever material you may use for the purpose, and far enough back from the edge, in front, to provide a sufficient hem. Two inches is a good allowance. Now trace all around the outside edge, allowing a one-inch seam on the shoulder, half an inch at the neck and at the side, and two inches below the waist line. See Diagram 2. Mark the bust point and waist line and carefully cut out the resultant section.

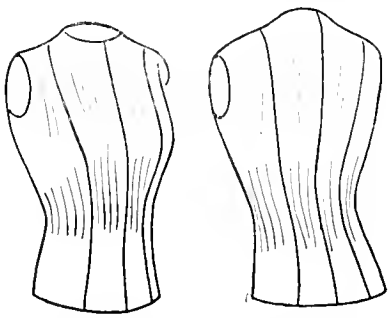


Diagram 1.—French lining.

Side Front

As for the front, place the side front section on the drafting material, and trace all around the outside edge, allowing one-inch seam on the shoulder and under the arm, half an inch at the armseye and in front.

Mark bust point and waist line as before, and allow two inches below the waist line. Carefully cut out your section. See Diagram 2.

Side Back

Place the Device on the drafting material as in the two former instances, and trace all around the outside. Mark sufficient allowance for a one-inch seam on the shoulder, and under the arm, and half an inch on the back, and allow two inches below the waist line.

Mark the bust line over the shoulder blade, and also the waist line, allowing two inches, as before, below the waist line. Proceed to cut out the section. See Diagram 2.

Back Section

Proceed as for the other sections, tracing all around the outside edge, but allowing a one-inch seam on the shoulder, half an inch at the back of the neck, and a like seam at the center back and side.

Mark the bust line over the back and waist line in its proper location, and complete your cutting.

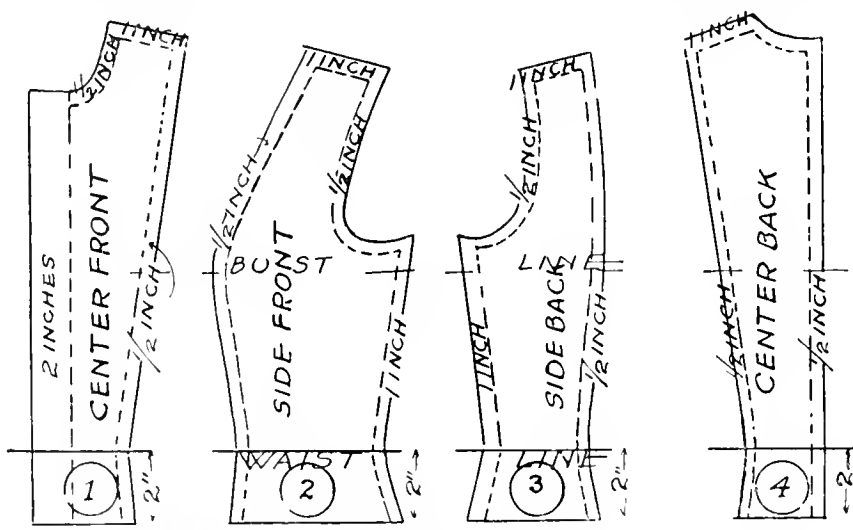


Diagram 2.—The four sections of the French lining.

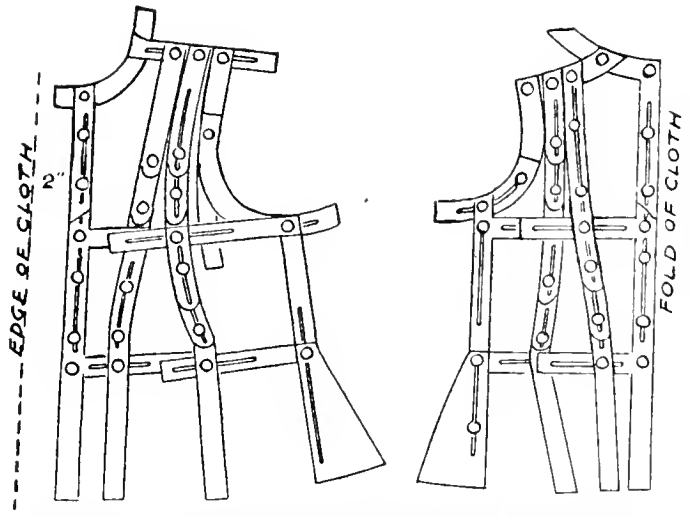


Diagram 3.—Drafting device set to measurement for a plain lining with darts.

Plain Lining With One Dart

You may use your own measurements or the measurements of your model for this lining.

Place the front section on the paper, two inches back from the edge for hem allowance. Then the side front close up to the front section, from shoulder to bust point, as in Diagram 3. Trace all around the outside, and mark both the bust point and waist line.

Chalk in the outline between the center front and side front sections, thus allowing for a dart, as in Diagram 4. Also, allow two inches below the waist line, and you are ready to cut. See Diagram 4.

Back

Place the center back section on the edge of the paper, or on the fold of your lining. You will, of course, have observed that there is no seam in the back of a plain lining.

Then place the side back section beside the back section, and close up, from shoulder to bust line. See Diagram 3. Trace all around the outside, allowing a half-inch seam on the back of the neck, and one-inch seams on the shoulder and under the arm.

Also trace between the back and side back sections, from the waist line to the bust line, as in Diagram 4, leaving the space in between for a dart. Indicate both bust point and waist line, and allow two inches below the waist line. Cut carefully. See Diagram 4.

MATERIAL SUITABLE FOR LININGS

For the present style of gowns it is only necessary to have some thin material, upon which to build the gown, such, for instance, as bobinette, thin lining lawn or thin silk, conforming with the material that we are using in the gown.

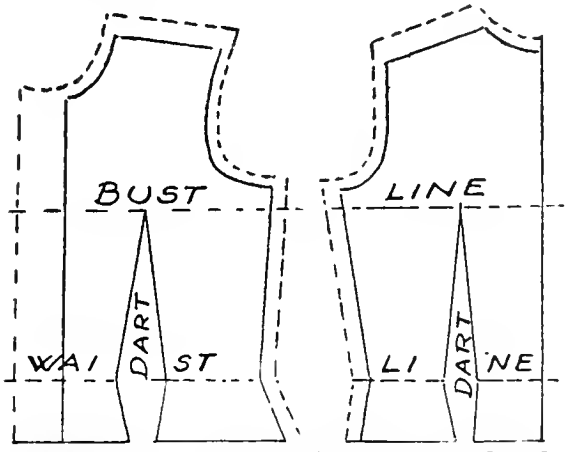


Diagram 4.—Lining with darts, traced and ready to cut.

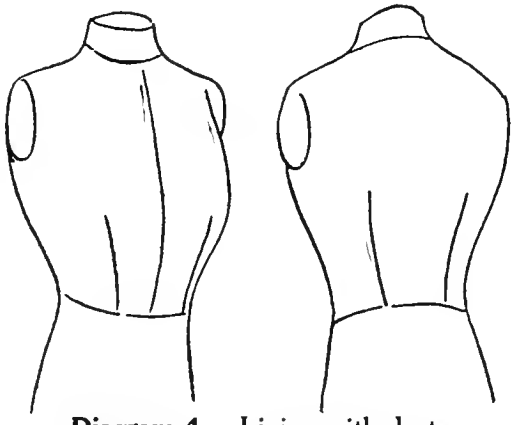


Diagram 4.—Lining with darts.

How to Bone a Seam in the Lining

When the style of garment requires a heavy, strong lining and boning, the soft feather bone may be sewed on with the machine, resulting in a much stronger seam than was procured by the fancy stitches we formerly employed.

Always hold the bone slightly looser than the seam, or, to be more explicit, stretch the seam onto the bone. This will insure a nice, smooth waist line.

To Finish Seams on the Lining

Bind with a seam binding, or stitch flat in a French welt seam. See Diagram X, page 18. Then after the seam has been sewed with the machine, trim off one side of it with the shears, and fold in the other edge of the seam, that is, the one not trimmed, over the one that has been trimmed, as in Diagram X, on page 18, and baste down flat, completing the stitch with the machine.

When fitting a blouse, never cut out the arm hole or neck, more than that allowed by your pattern. Snip the cloth a bit when it feels tight, and later, before attaching the collar or sleeve, trim out what is necessary.

How to Sew Hooks and Eyes on a Lining

Hooks must always be sewed on to the right side and eyes on the left. Sew the hooks back from the edge of the lining about a quarter of an inch; with the spacing between each, one and one-half inch. This will give sufficient strength to the lining.

When the hooks have all been sewed on, turn the edge of the lining back, over the ends of the hooks, where thread stitches appear, and hem down evenly. This will make a neat finish.

Sew the eyes on the wrong side of the edge, with just enough of projection to catch the hooks. Then turn the edge of the lining over the eyes where the threads show.

Sewing a Shield Protector Into the Armhole

Sew in four places; just through the binding, but with care, lest the rubber is punctured. This would permit moisture to penetrate through to the gown.

Then sew the part that goes in side of the sleeve to the seam of the sleeve; the outside to the under arm seam of the blouse, and, the other two ends also to the seam of the sleeve, just stitching through the binding and seam of the sleeve.

Again a word of caution: Do not get the shield tighter than the sleeve seam, or you will find you have made the armhole both tight and uncomfortable.

CHAPTER IV

BLOUSES

Cutting and Making

One of the most essential adjuncts of a woman's wardrobe is her blouse. If she has a few good looking blouses to wear with her Tailored skirt, she will at all times look well dressed.

There is such a variety of styles at present too, and such a wonderful assortment of materials from which to select, that no woman need be without.

Since the hemstitching machine has come into vogue, for finishing the seams, and adding much to the trimming, the problem of blouse expense and making, has to a great extent become solved.

After having become familiar, therefore, with the adjustment features of the Drafting Device, and with setting it to measurements as given in the practice work, you will substitute your own measurements for those assumed, and set the Device accordingly.

Diagram 1.—Plain blouse with flat sailor collar.

BLOUSE WITH FLAT SAILOR COLLAR

Place the center front section upon the cloth, and far enough back from the edge, to allow for hem, any width you may desire, two inches or more.

Then place the side front section beside the center front, as shown clearly in Diagram 2. These outlined as they are, would give you a tight lining. Remember that the Adjustable Drafting Device is set to individual measurements, you must learn to make adequate allowance for whatever fullness is needed to make the blouse fit loosely.

We must also consider the size of the model, in that the blouse designed for a tall, slender woman, will require more fullness than the one for a short, stout one.

Chalk in the center front line, neck and shoulders. Place a mark out from the armseye a half to one inch. (See A, Diagram 2), and from the waist line 1½ to 2½ inches, (See B, Diagram 2).

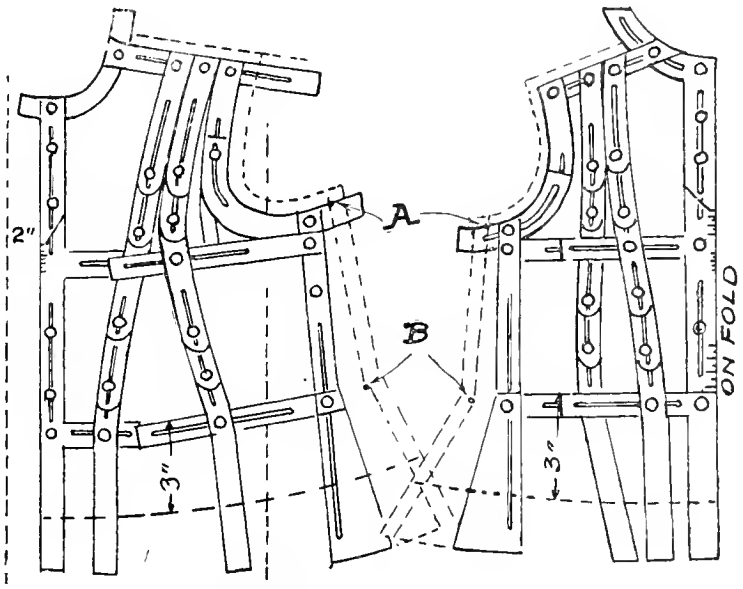


Diagram 2.—Plain blouse.

Then move the side front section to the new size, thus determined, and mark armseye, under arm and waist line: allowing 3 inches below the waist line for looseness and fullness. Also mark off an inch seam on the shoulder and under the arm; half inch seams on neck and at armseye. See Diagram 2.

Likewise, place the center back and side back sections together, with the center back upon the fold of the cloth. Outline the neck and shoulder, and make the same allowance under the arm, and at the waist, as that given at A and B, on the front just described, and move the side back section over to those new points. Mark the armseye under arm line and waist line, also allowing 3 inches below the waist line, as before; one inch seems at shoulder and under arm; half inch seams at neck and armseye. See Diagram 2.

How to Cut a Flat Sailor Collar

Pin the shoulder seams together as illustrated in Diagram 3; if a V neck is desired, mark 3 inches down from the front of the neck, which makes a very good depth for the average blouse.

Then take a piece of paper and placing the edge upon the center back at the neck (See X-Y, Diagram 3), trace the line of the neck and down the line for the V, and shape it to any desired size or curves. See Diagram 3 for two styles illustrated: one a flat sailor collar, and the other pointed in front and rounded at the back.

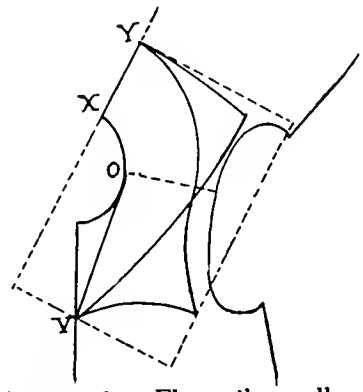


Diagram 3.—Flat sailor collar.

How to Make This Blouse

Baste the shoulder and under arm seams, and sew with a machine. If very sheer material, use French seams. Hem the bottom and put a ½-inch wide elastic inside of the hem, or, make a band 1 inch wide and attach it to the back, leaving the front of the blouse loose, to be held in with the band, when fastened around the waist.

Then baste the collar onto the neck, and finish with a bias piece, cut ½ inch wide. Use any style of sleeve you may desire. For sleeves see Chapter VI.

How to Make a French Seam

First sew the seam up, on the right side of the cloth, then with the shears cut the seam off close to the stitching. Turn to the wrong side and sew the seam again. This will cover up the raw edge, putting it on the inside of the seam. See Diagram X, page 18.

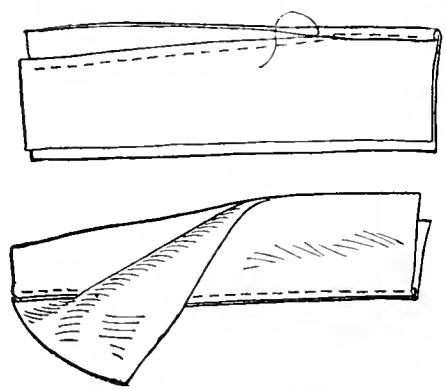


Diagram X.—French seams.

Diagram 4.—Blouse with drop yoke in front.

Another French seam is made as follows: Baste the seam on the wrong side of the garment, and trim off one side, close to the basting. Then fold the other side of the seam over the one just trimmed off, and baste. If the stitching on the seam is done on a machine, it can be run through the hemming attachment, providing silk or other firm material is being used, thereby eliminating the second basting. See Diagram X, page 18.

A Fly Front for a Blouse

When finishing the front of a blouse, and not desiring the buttons and buttonholes to show, make a band one inch wide and sew it on, underneath the plait. Put your button holes in this and buttons on in the usual way.

Blouse with Drop Yoke in Front

To cut this blouse, adjust the Drafting Device to your measurements, in the usual way. Lay the front section upon the cloth, far enough from the edge to make a good seam, or plait, whichever you desire; 2 inches are used in this illustration. Now place the side front section in a line parallel with the center front and separated from it by a space of four inches at the bust line. (See Diagram 5.) This is the allowance made for gathers.

Next measure down from the tip of the shoulder, as at C to D, Diagram 5, a depth of 2* inches, and likewise, down from the shoulder at the neck line from A to B, a similar depth. Draw a line across from B to D, and trace all around outside of the Device, allowing three inches below the waist line. Provide the necessary allowances, under the arm for more fullness—if a very full blouse is desired. See Diagram 5.

Conclude by removing the Device, and mark off the usual seam allowances before cutting ½-inch at the armseye and shoulder; 1-inch under the arm.

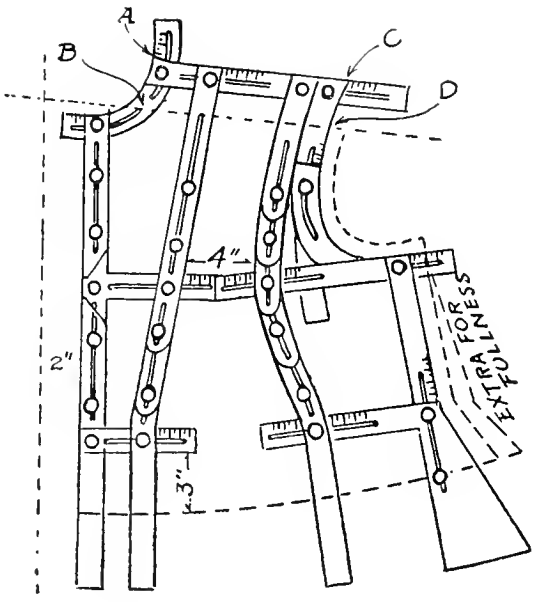


Diagram 5.—Blouse with the drop yoke in front.

For the back of the bliuse (Diagram 6), place the center back section upon the fold of the cloth, with the side back section close up beside it and the shoulder bars forming a straight and unbroken line.

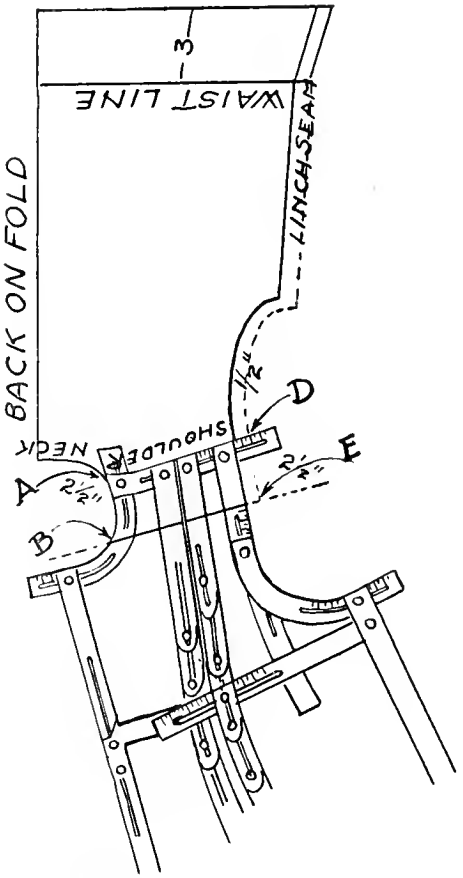


Diagram 6.—Back of the blouse with yoke in front.

Proceed to trace all around the outline as just described for the front and allowing ½-inch at the armseye and ½-inch at the back of the neck. Draw the waist line, allowing 3 inches below for length, and remove the drafting device.

Arrange this outline, just drawn, as shown in Diagram 6, and placing the shoulder of the front section close up to the shoulder line of the back section just outlined, continue the neck line by following the neck of the center front section. See Diagram 6.

Put the front section aside, and taking the side front section, lay it with the shoulder bar upon the shoulder line of the side back section, and continue the armseye by following the armseye of the side front section. See Diagram 6.

Next measure down 2½ inches from the shoulder at the neck. See A, Diagram 6, to B, Diagram 6. Also measure down 2½ inches from the shoulder tip. See D, Diagram 6 to E.

The principle carried out is to subtract from the front and add to the back, as will be clearly seen in Diagram 6. The depth of yoke can obviously be more or less according to individual taste or as fashion dictates.

How to Baste and Finish

Gather the fullness at the front, to fit the yoke, and sew together. Then baste and sew the underarm seam. If very sheer material is being used, make a French seam. With heavier goods, however, finish neatly on the reverse side and turn back the hem at the center front. A plait may be substituted if preferred. For collar or sleeve any desired style may be adapted.

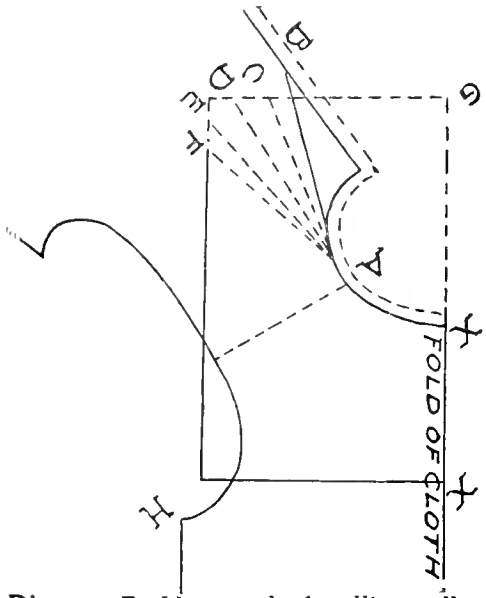


Diagram 7.- How to draft rolling collars

How to Cut a Rolling Collar

When a blouse has been cut out, pin the shoulder seams together and cut a V down from the neck line, to the desired depth (see Diagram 7), which we will say, for an example, is 3 inches.

Whereupon, place a piece of paper over the blouse, with its edge upon the fold of the back, as in the illustration from X to X, Diagram 7, six inches in length. Now trace the neck line, as you would for a flat collar.

Determining the Roll

From the natural shoulder line, as at A, Diagram 7, mark down to B at the V point in front, which is 3 inches from the front of the neck. For a slight roll, draw a line from the shoulder point at A, to C. An increased roll may be obtained by merely widening the angle, so from A to C, or D to F. You will notice how straight is the line from the back of the neck to F. The straighter you have this line, the more the collar will roll in the back.

Some rolling collars are just a straight piece of cloth, cut to the length of the size of the neck. The width at the back of the rolling collar, given in this illustration, is 14 inches across; but, when cutting the half, make your draft 7 inches from X to H, and draw a line from H to the point at the front from which you are working.

Work out on paper, various sizes with different shaped corners, excellent collar practice, and you will fast become expert at this highly important and fascinating part of blouse making.

Collars may be made double or hemstitched, picoted on the edge, or hemmed, and an edge of lace sewed on for a finish.

Diagram 8.—Blouse with Gibson plait.

BLOUSE WITH A GIBSON PLAIT

This blouse is always worn; is stylish in cut and becoming in its lines. Particularly is it adapted to the large woman.

Invariably it makes a good looking tailored blouse, or, is equally suitable for a house dress. May be cut out of any kind of cloth.

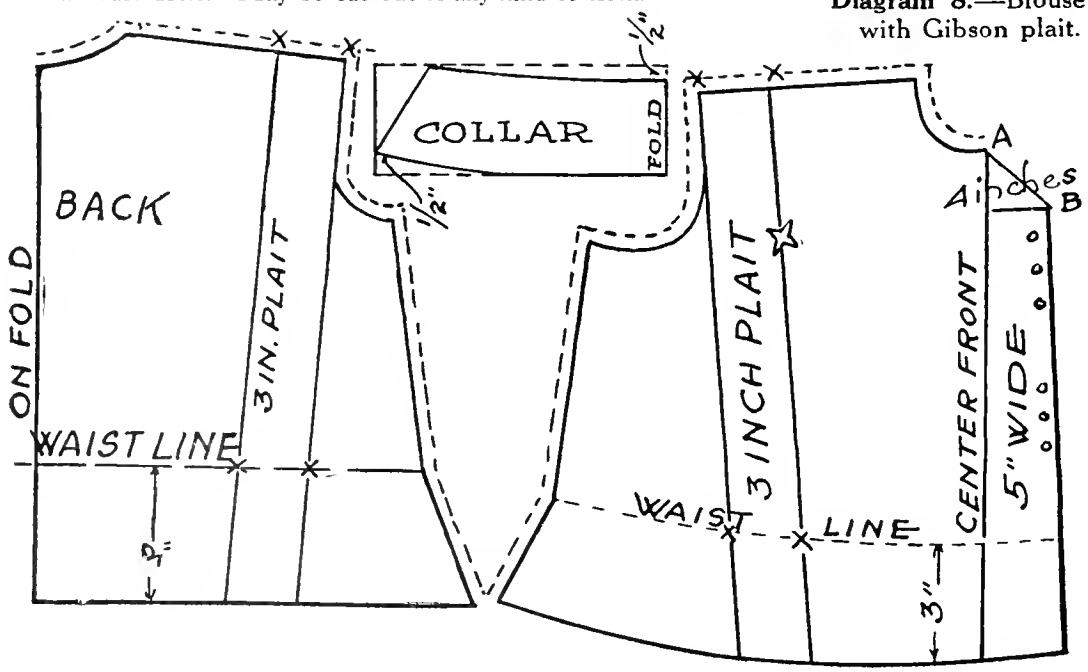


Diagram 9.—Blouse with Gibson plait. Suitable for large woman, also good tailored blouse.

Diagram 9 shows both the front and back as they will appear when cut out, and ready to baste. Set the drafting device to your measurement in the usual manner and place the center front of the device 5 inches back from the edge of the cloth. See Diagram 9.

Having done this, trace for the center front, including the outline of the neck. Then measure down the center front from the base of the neck 4 inches, and from this point draw a line to B, which in turn must be connected with A. See A-B in Diagram 9.

Similarly place the side front section upon the cloth, as you would for a plain blouse, and trace the length of the shoulder. Follow this by laying a plait 1½ inches deep, as shown between points X and X at the waist line of diagram 9. Pin your goods down and proceed to complete your side front section outline at armseye and under the arm. Allow three inches below the waist for length and fullness.

The back of this blouse is outlined and the plait is laid in the same manner as for the front. (See Diagram 9.) For tailored shirt waist sleeve see Chapter VI.

The collar for this blouse, (see diagram 9), must be fashioned to the size of the neck and may be done as follows: Cut a piece of muslin the length of the given neck measurement, and as deep as you desire your collar to be. Follow the dimensions given in the illustration. Conclude by fitting to the neck, getting the correct size before cutting the cloth.

A Gibson plait may be stitched all the way down the back, but looks better in front, just stitched above the break at the armseye. Note the star on the front plait. Diagram 9.

This blouse may be worn with any style of skirt, such as a two, three, four or six gored skirt. For the stout or large woman, I would give preference to the six gore.

A medium sized blouse of this kind will require 2¼ yards of material.

Diagram 10.—Blouse with dropped shoulder.

BLOUSE WITH DROP SHOULDER AND SURPLUS FRONT

Begin by drafting to the desired measurements a plain lining with darts. From this lining as a foundation, draft the blouse as shown in diagram 11.

Draw the line for the shoulder from the base of the neck straight out to three inches beyond the tip of the shoulder. This gives the shoulder a drop of three inches as clearly shown in diagram 11.

This diagram shows the line for the under arm seam to be just below the armseye, two inches beyond the under arm seam of the plain lining. This may be more or less, according to the amount of fullness desired in the blouse. Copy the lines of the diagram, using good judgment, and no difficulty will be experienced.

The surplus front is outlined by drawing a line from the base of the neck at the shoulder and crossing the center front line of the plain lining at the bust point, continue down to three inches below the waist line. The amount of fullness below the bust point is optional. The back of this blouse is outlined in a similar manner as shown by Diagram 11. Make the usual allowance for seams and cut.

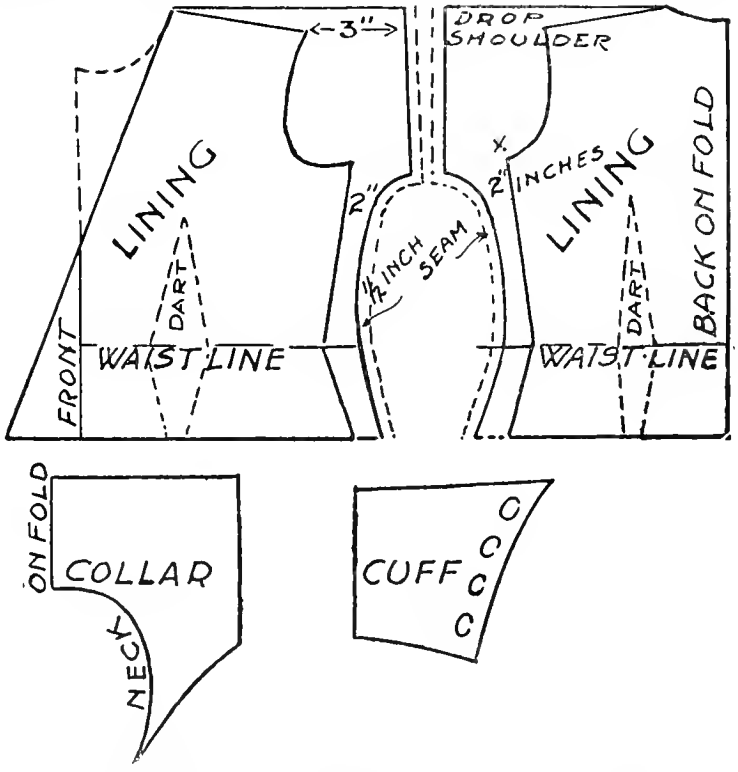


Diagram 11.—Blouse with dropped shoulder.

Sew the seams of the lining first, then sew the sleeves into the lining. Next sew the seams of the blouse and finish the drop shoulder with a cord. Then mark the center back of the blouse at the neck and the center back of the collar and baste the collar on carefully. When sewing the collar on finish with a one-inch bias facing. Face the surplus front or make allowance for a hem when cutting. Make a band one inch wide and attach this band to the back of the blouse at the waist line, or when hemming the bottom of the blouse, put in ½-inch elastic.

Baste the cuff onto the sleeve and finish with a facing, the same as for the collar.

If a thin material, such as Georgette Crepe, is used, employ French seams.

This blouse may be worn with or without a chemisette. For a medium sized figure, this blouse will require 2 yards of 36-inch material.

The Kimona Blouse

The kimona blouse is very simple and easy to cut; note carefully the outline of the device upon the cloth. See Diagram 13.

Adjust the Drafting Device to the given measurements in the usual way, and place it upon the cloth, as illustrated in Diagram 13. The two sections, center front and center back, are therefore set shoulder to shoulder, joining, however, only at the neck. This is to avoid bias in back or front. On the other hand, should bias be desired, place the shoulder lines together.

It is well to lay a plait upon the cloth in front, where the dotted line is shown. This plait should start at the top like a dart, and be two inches deep at the waist line. This is to give more and needed fullness over the bust.

Diagram 12.—Kimona blouse.

Between the two X's on the back of the sleeve, as shown in Diagram 13, hold in one inch of fullness. This will be sufficient to give the elbow greater freedom of action.

This blouse may also be made with a seam on the shoulder. Any style collar is adaptable; as also any one of the many varieties of cuffs fashion or individual taste may select. Cut the cuff to fit the wrist, or make it the size of the hand measure.

Closing may be fashioned at the front, to the left, or may be made in the back.

Any material may be used, and for the medium sized model 2½ yards of 36-inch cloth will be required.

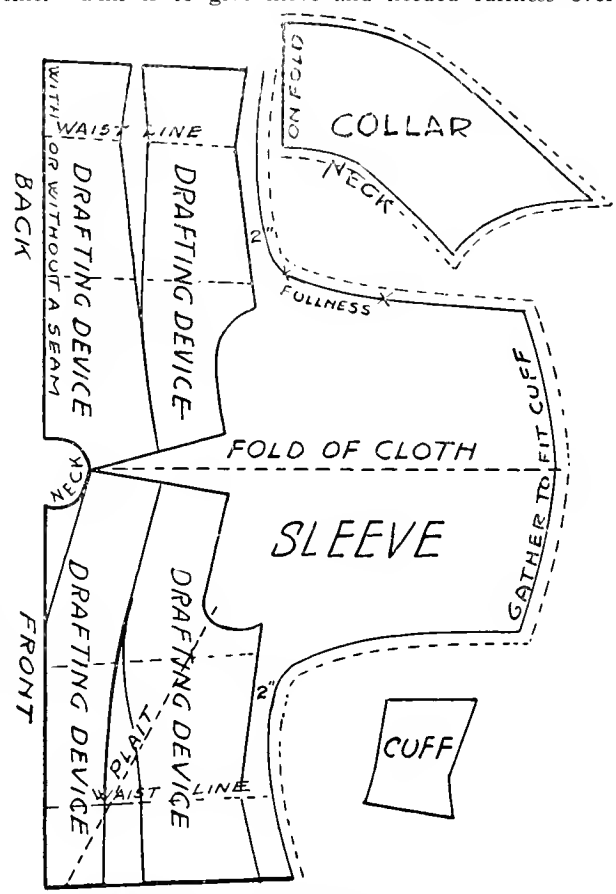


Diagram 13.—How to draft a kimona blouse.

CHAPTER V

SKIRTS

Dressmakers almost invariably find it exceedingly difficult to cut a skirt that will give satisfaction, without tiresome fittings and numerous alterations.

The Adjustable Skirt Drafting Device, eliminates these alterations and fittings and makes the task of both professional and home dressmakers correspondingly simple indeed. The mechanical accuracy of the device, and the ease with which it is adjusted for any figure, are two of the remarkable features connected with it.

The simplicity with which a skirt can be designed and cut, that will fit any figure, will be shown in the following chapter, embodying both instructions and illustrations. By following these instructions implicitly skirt making will be found a pleasure instead of an arduous task. Perfect results have been attained by scores of women who had never before made skirts. We have yet to learn of of a single failure anywhere by anyone.

To hang a skirt properly and have it well balanced, it should be well proportioned to the individual for whom it is intended. All fitting must be done at the top of the skirt. It is a mistake to try to even up at the bottom when *the top is not fitted properly*. For instance, the front at the waist line may have been cute down too much, causing the skirt to stick out in front. It would then have to be lifted in the back to offset the error.

This difficulty is *never* experienced when using the Adjustable Skirt Device. However, should there be a slight difference in the side length measurements of the figure being fitted, one side being larger than the other, it may be adjusted by sewing *outside* of the basting on the larger side and *inside* of the basting on the other.

Diagram 1.—Front of the device, has the waist, hip and bottom bar attached.

Diagram 2.—Back of the device has one bottom bar attachment.

Diagram 3.—The extra extension.

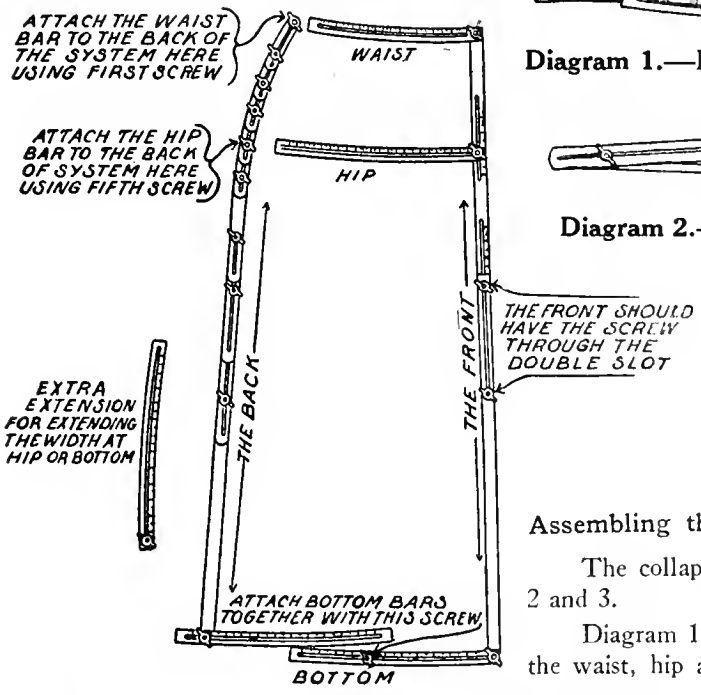

ATTACH THE WAIST BAR TO THE BACK OF THE SYSTEM HERE USING FIRST SCREW
WAIST
ATTACH THE HIP BAR TO THE BACK OF SYSTEM HERE USING FIFTH SCREW
HIP
THE FRONT SHOULD HAVE THE SCREW THROUGH THE DOUBLE SLOT
THE FRONT
THE BACK
EXTRA EXTENSION FOR EXTENDING THE WIDTH AT HIP OR BOTTOM
ATTACH BOTTOM BARS TOGETHER WITH THIS SCREW
BOTTOM

Diagram 4.—Showing how to put the device together correctly.

Assembling the Adjustable Skirt Device

The collapsed parts come as shown in Diagrams 1, 2 and 3.

Diagram 1 is the front section of the device and has the waist, hip and bottom bars attached.

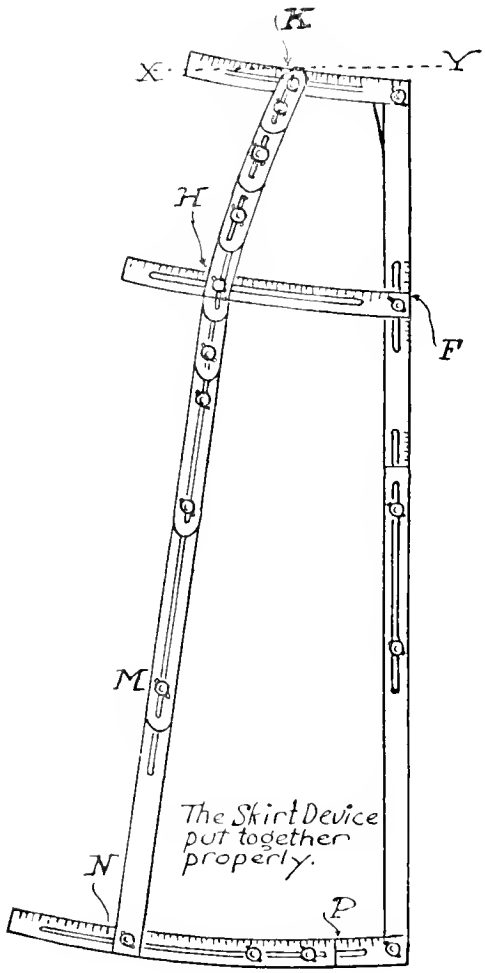


Diagram 5.

Remove the screw marked E in the illustration, and arrange the Device as is shown in Diagram 4. You will note that the screw, just removed, has been placed in the groove beside the other and is now the bottom one of the two screws midway of the front.

Diagram 2 consists of the back of the Device, with one bottom bar attached. (See the back of Diagram 4). Diagram 3 is an extension bar, used for extending the width at hip or bottom.

Diagram 5 shows the Device properly assembled. Should any of the pieces have become detached, you can easily put them together by studying that illustration.

We will assume for practice the following measurements, as for a two piece skirt:

Waist, 27 inches; Hip, 40 inches; Waist line down to hip line, 7 inches; Length of front, 38 inches; length sides, 38 inches; Length back, 38 inches; Width bottom, 80 inches.

1—The waist, hip and bottom measurements are to be divided by four.

2—Set the waist line at K, (see iagram 5), to 6¾ inches, which is one-fourth of the waist measurement, and tighten the adjustment screw at K. In like manner, adjust the hip line at H to 10 inches, which is one-fourth the hip measurement and tighten the screw at H.

3—Now raise or lower the adjustment F, (see Diagram 5), until you have attained the waist line to hip line measurement, which is 7 inches.

4—Loosen the three adjustment screws between K and H, (see Diagram 5), and raise or lower the hip bar until it is parallel with the waist line bar, press the joints into an even curve, and tighten all the screws.

5—Set the front of the Device to the front length measurement, which is 38 inches, and tighten both screws. (Note: When setting the device for length measurements, always set it to the length you desire the finished skirt.)

6—Set the back of the Device K to N, (see Diagram 5), to the side length measurement, which is 38 inches. To do this loosen the first screw M, above the bottom bar, and with your tape, measure along the curved back, and straight down to the botom, making the length K-H-M-N equal to that desired. (NOTE: It is always necessary to use the tape for adjusting the side length measurements, because only the front of the device has a scale upon it.

7—Set the bottom of the device at P and N, (Diagram 5), so that the total inches of both bars make 20, which is one-fourth of the bottom width.

NOTE—In Diagram 5, the line X-Y across the top of the device is at right angles with the front and shows the front measurement to be one-half inch lower than that of the back. This places the waist line in correct position for the front half. Remember that this is merely one-fourth of the skirt, that is from front to side.

The Drafting Device is also set in like manner for the back.

When you have repeated the adjustment of the skirt device a number of times, and we urge that you do so, until you are thoroughly familiar with its workings, let us next pay attention briefly to the division of measurements and scales for skirt bottoms, so essential in the cutting of all skirts.

Division of Measurements

Each of the skirts to be given in the following chapter are constructed upon purely scientific, basic principles. No guess work is allowed to enter into the employment of the Adjustable Drafting Device. Inches and the fractions of inches, are used in every adjustment. You have but to follow instructions implicitly to become, with sufficient practice, an expert skirt designer and cutter.

The Division of Measurements, given herewith, is conceded by leading professionals to be the best that is known and insures perfect proportions to each individual. Tested and tried, you will find accuracy and, both time and labor saving, its paramount features.

For division of waist and hip measurements of from 15 to 58 inches, and from a one-piece skirt to one of fifteen gores, (all of which will be dealt with more carefully in the following chapters), refer to the table of Divisions herewith.

A scale of medium widths for the bottoms of skirts which we have added, also will be found of inestimable value in determining the width of gores, when you have decided according to preferred style and individual taste, the number which you desire.

If a narrower skirt is desired, subtract from, and, if a wider, add to the number of inches given for each gore, except in the front gore or panel (which should always carry out the proportion shown in Diagram 26, page 32).

		15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36
15 to 36 Divided by																							
4	Equals	3¾	4	4¼	4½	4¾	5	5¼	5½	5¾	6	6¼	6½	6¾	7	7¼	7½	7¾	8	8¼	8½	8¾	9
6	"	2½	2⅔	2⅝	3	3⅛	3⅓	3½	3⅔	3⅝	4	4⅛	4⅓	4½	4⅔	4⅝	5	5⅛	5⅓	5½	5⅔	5⅝	6
8	"	1⅞	2	2⅛	2¼	2⅜	2½	2⅝	2¾	2⅞	3	3⅛	3¼	3⅜	3½	3⅝	3¾	3⅞	4	4⅛	4¼	4⅜	4½
10	"	1½	1⅗	1⅞	1⅘	1⅞	2	2⅛	2⅕	2⅜	2⅖	2½	2⅗	2⅞	2⅘	2⅞	3	3⅛	3⅕	3⅜	3⅖	3½	3⅗
12	"	1¼	1⅓	1⅝	1½	1⅞	1⅔	1¾	1⅚	1⅞	2	2⅛	2⅙	2¼	2⅓	2⅝	2½	2⅞	2⅔	2¾	2⅚	2⅞	3
14	"	1 1/14	1 1/7	1 3/14	1 2/7	1 5/14	1 3/7	1½	1 4/7	1 9/14	1 5/7	1 11/14	1 6/7	1 13/14	2	2 1/14	2 1/7	2 3/14	2 2/7	2 5/14	2 3/7	2½	2 4/7

		37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58
37 to 58 Divided by																							
4	Equals	9¼	9½	9¾	10	10¼	10½	10¾	11	11¼	11½	11¾	12	12¼	12½	12¾	13	13¼	13½	13¾	14	14¼	14½
6	"	6⅙	6⅓	6½	6⅔	6⅚	7	7⅙	7⅓	7½	7⅔	7⅚	8	8⅙	8⅓	8½	8⅔	8⅚	9	9⅙	9⅓	9½	9⅔
8	"	4⅝	4¾	4⅞	5	5⅛	5¼	5⅜	5½	5⅝	5¾	5⅞	6	6⅛	6¼	6⅜	6½	6⅝	6¾	6⅞	7	7⅛	7¼
10	"	3⅗	3⅘	3⅒	4	4⅒	4⅕	4⅗	4⅖	4½	4⅗	4⅗	4⅘	4⅒	5	5⅒	5⅕	5⅗	5⅖	5½	5⅗	5⅗	5⅘
12	"	3½	3⅙	3¼	3⅓	3½	3½	3½	3⅔	3¾	3⅚	3½	4	4½	4⅙	4¼	4⅓	4½	4½	4½	4⅔	4¾	4⅚
14	"	2 9/14	2 5/7	2 11/14	2 6/7	2 13/14	3	3 1/14	3 1/7	3 3/14	3 2/7	3 5/14	3 3/7	3½	3 4/7	3 9/14	3 5/7	3 11/14	3 6/7	3 13/14	4	4 1/14	4 1/7

Scale for Width of Skirt Bottoms

Diagram 6

Four (4) gore.—Front 22 inches, back 23 inches, width 2½ yards.

Five (5) gore.—Front gore 6 inches, first gore 21 inches, second gore 22 inches, width 2¾ yards.

Seven (7) gore.—Front gore 6 inches, first gore 10 inches, second gore 14 inches, third gore 15 inches, width 2½ yards.

Nine (9) gore.—Front gore 6 inches, first gore 8 inches, second gore 10 inches, third gore 10 inches, fourth gore 11 inches, width 2½ yards.

Eleven (11) gore.—Front gore 6 inches, first gore 7 inches, second gore 8 inches, third gore 9 inches, fourth gore 9 inches, fifth gore 10 inches, width 2¾ yards.

Thirteen (13) gore.—Front gore 6 inches, first gore 7 inches, second gore 7 inches, third gore 8 inches, fourth gore 10 inches, fifth gore 10 inches, sixth gore 10 inches, width 3¼ yards.

Fifteen (15) gore.—Front gore 5 inches, first gore 6 inches, second gore 6 inches, third gore 7 inches, fourth gore 7 inches, fifth gore 7 inches, sixth gore 8 inches, seventh gore 8 inches, width 3 yards.

THE TWO-PIECE SKIRT

We will assume, for practice, that the figure about to be fitted has the following measurements:

Waist 27 in., hip 41 in., from waist to hip 7 in., front length 38 in., back length 40 in., both sides 39 in., bottom width 64 in.

First set the waist line bar to one-fourth of the given waist measurement, which would be 6¾ inches, and tighten the screw. Follow this by adjusting the hip line bar to one-fourth of the given hip measure, or 10¼ inches, and tighten that set screw. For the distance from waist line to hip line, use the scale on the front of the device.

Now see that the hip line bar is parallel with the waist line bar, and pressing the several small sections between waist and hip lines into an even curve, tighten all the screws. See Diagram 8.

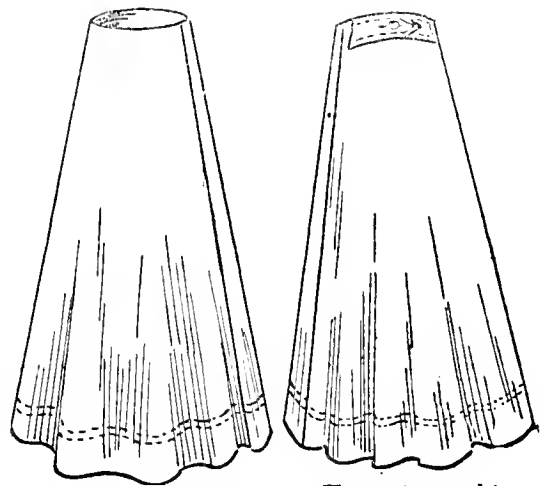


Diagram 7.—Two-piece skirt.

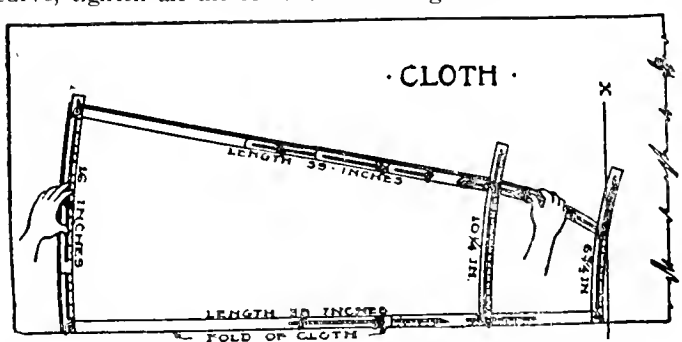


Diagram 8.—The drafting device on the fold of the cloth.

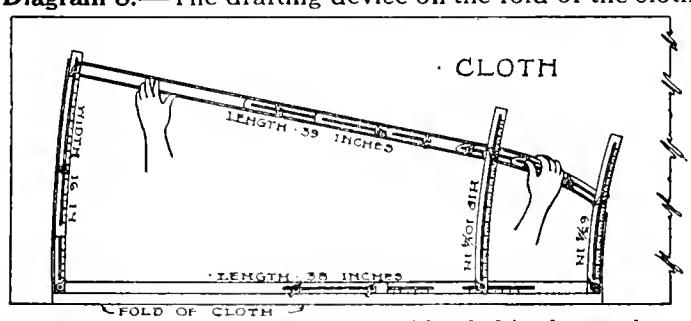


Diagram 9.—The device is moved back ¾ of an inch and the seam allowance chalked.

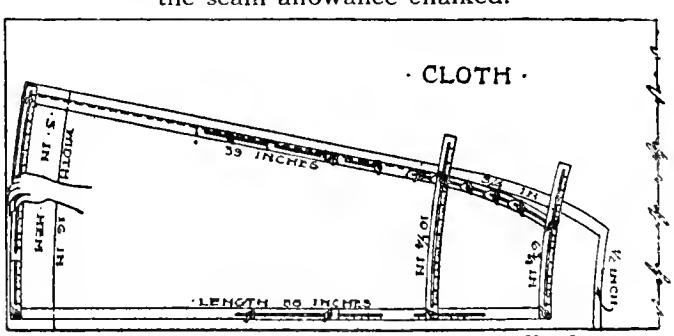


Diagram 10.—A 3-inch hem is chalked.

Set the bottom line bar at 16 inch, one-fourth of the given bottom width. Set the front of the device to the front length measurement, which you will note is 38 inches, and the back of the device to the side length, which is 39 inches. When setting the Drafting Device to any given length measurement, always let it be to the length of the finished skirt.

The front of the device is now placed upon the fold of the cloth, as illustrated most clearly in Diagram 8. Chalk in the outline, and moving the device over ¾ inch, mark again, thus making the allowance necessary for seam, as in Diagram 9. A ½-inch seam at the waist line is sufficient. Moving the Device down 3 inches, as in Diagram 10, you provide for the necessary hem at the bottom of the skirt, cut on the outside chalk line, as in Diagram 11. The inside chalk line is, of course, the exact size of the figure, and should be followed carefully when sewing seams and turning the hem.

Having thus cut out the front half of the skirt, leave the Device just as adjusted for the front half, except that the front of the Device, which is now become the back, must be set to the back length measurement of 40 inches. (See Diagram 12.)

Now placing the back of the Device, which was formerly the front, upon the fold of the cloth, proceed in exactly the same way as for the front half.

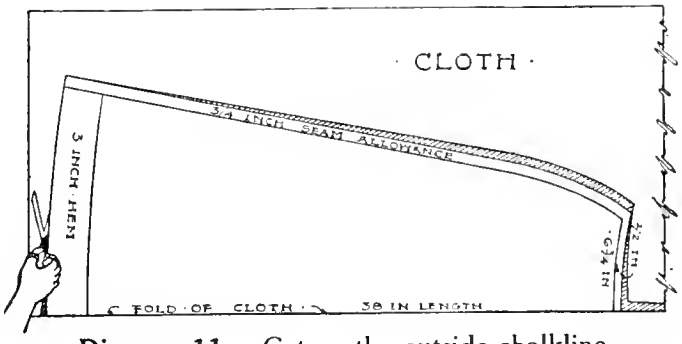


Diagram 11.—Cut on the outside chalkline.

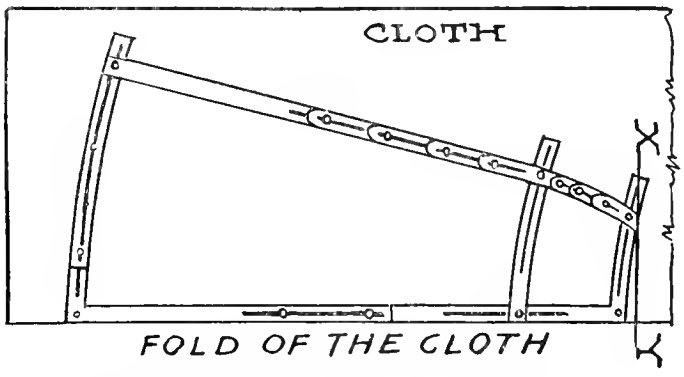


Diagram 12.—The back of the two-piece skirt.

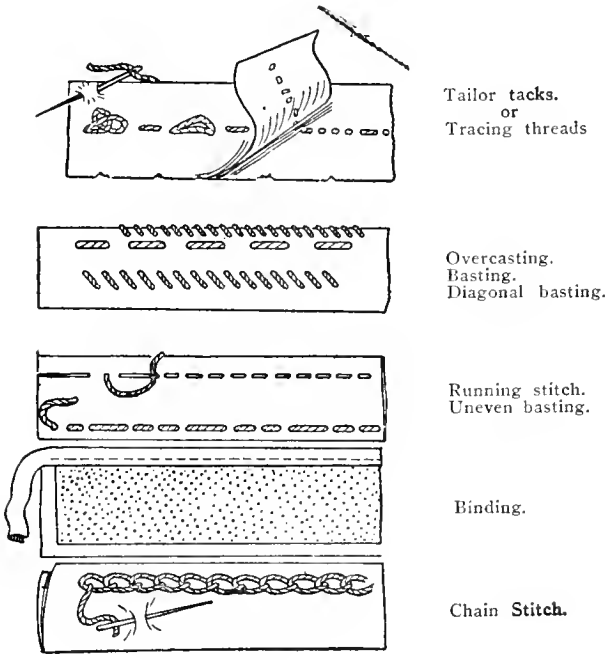


Diagram 14.

To Cut a High Waist Line

Measure the number of inches you desire above the waist line and draw a line parallel to the waist line, extending one-half inch beyong the waist line on each side. Curve to the natural waist line, as shown in Diagram 13.

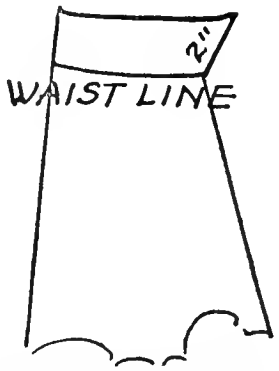


Diagram 13. — How to draft a high waist line.

MAKING A TWO-PIECE SKIRT

After chalking in outlines, the first step properly, when making a skirt, is to trace all seams and hems. The best method of doing this is by employing Trace Threads, or as some call them, Tailor Tacks, which is done as follows: After having laid out your garment with chalk, in the usual manner, cut out your cloth. Then using a basting thread doubled, for this leaves a heavier mark, proceed to baste through both thicknesses of cloth, wherever your chalk lines show, alternating one large stitch and two short stitches, as shown in Diagram 14. The long ones should be sufficiently loose to permit of a pencil or little finger being slipped under them.

Now cut through the middle of the long stitch, and separating the cloth slightly, clip the small stitches in between. See Diagram 14.

Where there is any bias, all seams must be stayed, or reinforced, with other material. A strip of cambric, or any firm thin material, cut lengthwise, one inch wide, and sewed in with the seam, will be found a most excellent stay.

Staying Seams

Pin your cloth and stay together, and be careful to have the cloth a trifle looser than the stay. This keeps the cloth from stretching when you have finished.

Beginning at the top, baste to the bottom, taking stitches through the three thicknesses.

Finishing a Seam

When an inside seam is finished neatly, it adds greatly to the workmanship as well as to the wear of the garment.

Binding Seams

For this purpose use a narrow silk ribbon seam binding (obtainable at any notion department), or bias strips of lining or silk, cut in ¾-inch widths and sewed together. This will make a neat finish and will also be very serviceable. See Diagram 14.

Overcasting Seams

Overcasting is a short slanting stitch, accomplished by working the needle from right to left. See Diagram 14. This is to keep raw edges from raveling. Always start at the bottom and work upward. By this means all the bias threads will be held down smoothly with the basting thread.

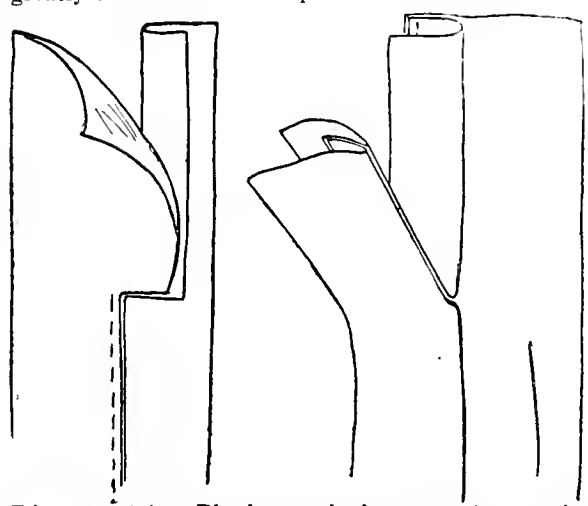


Diagram 15.—Placket with the extension cut in the seam. Placket with the facing sewed to the seam.

Plackets

Plackets may be finished in various ways. When it comes under a plait or in a seam, make it about eleven inches in length, or sufficient to permit the average woman to slip the skirt over her head. If facing is to be sewed on, or where an extension is allowed on the seam (See Diagram 15), always use a piece of straight material, such as cambric, lawn or silk, for a stay, depending upon the nature of your goods.

To Stay the Cloth in a Placket

Cut your facing material to a width of 2½ inches, and proceed to face both upper and under sides of your placket. When this is completed, fold the cloth over the stay, sew neatly and press. You will then have a well finished placket, such an important detail with the completed garment.

Use placket fasteners or hooks. When the former are employed, however, cover the ends where sewing threads appear, with seam binding or a piece of silk. This makes a neat finish.

How to Finish a Hem

Having already, by means of tailor tacks or tracing thread, traced the correct length of the skirt, as ascertained and chalked, you first turn the hem upon the trace line, basting with a small running stitch. See Diagram 14.

When the hem is ready to sew, if it is to be stitched with a sewing machine, place the cloth right side up on the machine and carefully follow the basting threads marked to insure an even width, or you may sew the hem down by hand, using a slip stitch, that is, just catching the thread in the cloth sufficiently deep to hold, but catching it more deeply into the hem. For silk or satins, this will give you a better looking hem.

Belting, and How to Sew It Into the Waist Band of a Skirt

The high waist line makes it necessary to use regular belting, of a width to correspond with your waist line. A tall figure would require a width of 2½ inches to 3 inches; whereas, a stout, short figure will find 1 inch to 1½ inches of ample depth.

There are numerous ways in which this may be accomplished, but ,in my experience, I have found that turning the cloth over the belting and finishing it on the reverse side, with seam binding, gives a much better looking finish and leaves no seam between outside and belt to cause a ridge, so annoying and noticeable from the mark it leaves when pressing.

THREE-PIECE SKIRTS

Sometimes we find a figure that measures more around the waist in front than in the back, owing to a fullness of flesh in front. To overcome this when cutting a two, three or four piece skirt, make the front from a half inch to an inch wider than the back, or as much as is necessary to place the side seam in its proper place to carry out the right proportions of the skirt and place the side line in the correct position on the body.

The Three-Piece Skirt No. 1

Let us use, for practice, the following assumed measurements, although any other may be substituted. Design both three-piece skirts, Nos. 1 and 2, to the same measurements.

Waist	27″	Front length	38″	Back length	37″
Hip	41″	Side length	37″	Width of bottom	90″

This three-piece skirt has a one-piece front or back, which is laid out and cut in precisely the same manner as in the two-piece skirt.

For the one-piece back place the device upon the fold of the cloth, allowing 3 or 4 inches for gathers at the waist line, if gathers are desired.

For the front two pieces, lay the device far enough back from the edges of the cloth for a hem down the front; a 3-inch allowance will make a 1½-inch hem. This may be stitched and finished with a row of buttons, as illustrated in Diagram 21, for the front of the four-piece skirt. Add pockets and belt. This makes a highly serviceable and good looking garment.

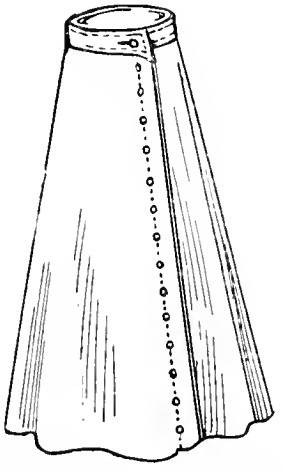


Diagram 16.—3-piece skirt with plait on the left side.

Place point A 2½ inches in from the front of the device at the waist bar, also point B 4½ inches in from the front of the device at bottom; draw a straight line connecting A and B, and a parallel line 1½ inches from this one, as shown in Diagram 17.

Chalk around the outside of the device.

Move the device over ¾ of an inch for seam allowance, then drop it 3 inches for hem.

The Three-Piece Skirt No. 2, with Closing to the Left

For the three-piece skirt shown in Diagram 16, set the drafting device the same as for the two-piece skirt.

Open up the cloth and lay it right side down upon the table. Measure in 6 inches from the farther side of the cloth and fold over as shown in Diagram 17. Then turn the device upside down, placing the front of it, which becomes the center front of the skirt, upon the fold of the cloth, as shown in Diagram 17.

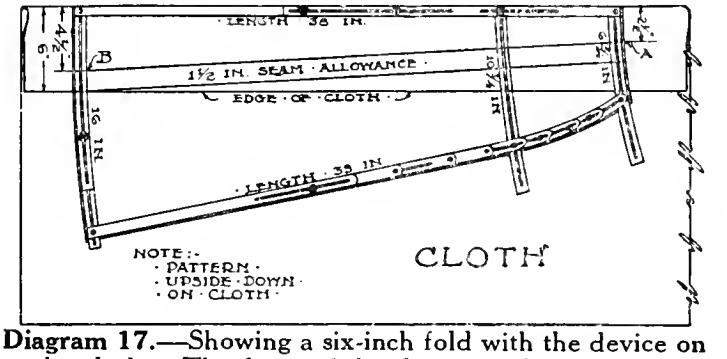


Diagram 17.—Showing a six-inch fold with the device on the cloth. The front of the device is the center front of the skirt.

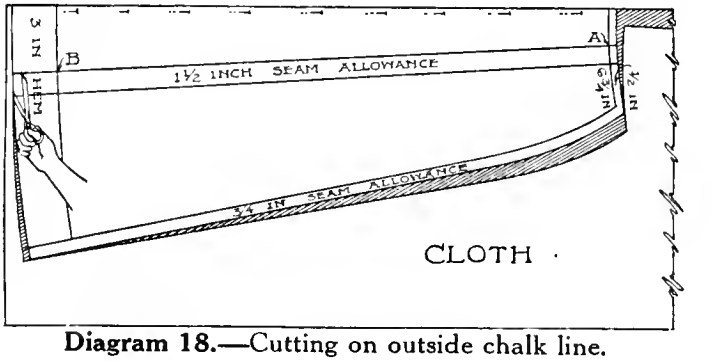


Diagram 18.—Cutting on outside chalk line.

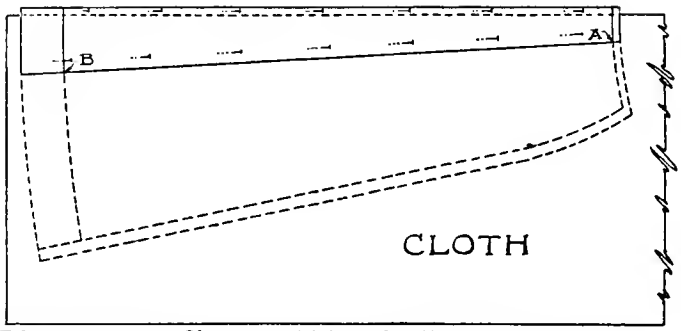


Diagram 19.—Showing 1½-inch allowance turned under, and piece of cloth placed under the fold and pinned.

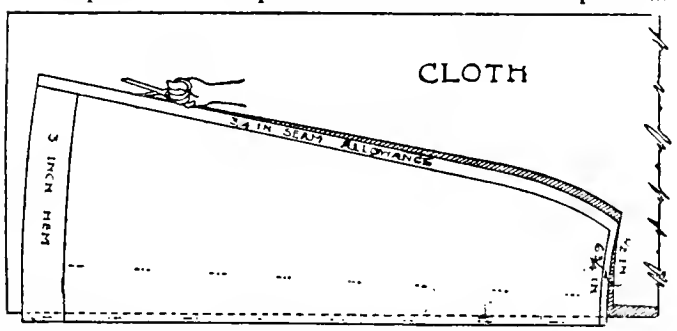


Diagram 20.—Showing cloth turned over and remainder of front half of three-piece skirt being cut.

Remove the device and cut as shown in Diagram 18.

Place a few pins along the fold of cloth to retain the center front of the skirt.

Fold under 1½ inch allowance and place the straight edge of the remaining cloth right side up, far enough under this fold to allow for stitching, and fasten with pins, as shown in Diagram 19.

Lift the cloth by the folded edge and turn it over. Cut the remainder of the front half, following the edge of the cloth you have previously cut. See Diagram 20.

This finishes cutting the front half of this three-piece skirt.

NOTE:—You may use basting thread for marking, instead of chalk.

FOUR-PIECE SKIRT NO. 1

For this four-piece skirt divide the measurements and set the Drafting Device in the same manner as for the two-piece skirt shown in Diagram 8, page 26.

After placing the device upon the edge of the double cloth, and far enough back to permit of a suitable hem down the front, precisely as suggested for the three-piece skirt No. 1, chalk all around the outside of the device, and again, to allow sufficient width for seams and hems; ¾ of an inch will suffice for seams and 3 inches for the hem. Before cutting, if a high waist line is desirable, make sufficient allowance.

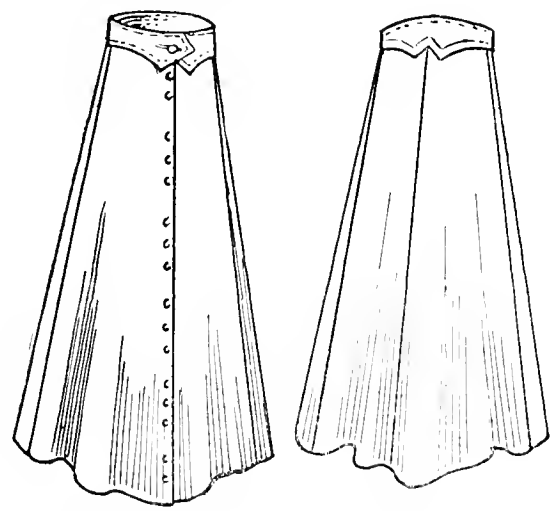


Diagram 21.—Four-piece skirt No. 1.

For the back half of the skirt, lay the device upon the double cloth with such regard to the cut of the material that you will have some of the bias on the back and some on the side. That is, don't make the straight of the cloth follow the back or side. By properly dividing up the bias, particularly if a striped design of material is used, a better looking skirt is certain to result.

Now chalk around the outside edge of the device, with a second outline showing allowance for seams and hem, as in laying out the front half, and you are ready to cut. Baste, stay the seams and turn the hem, just as in treating the two-piece skirt.

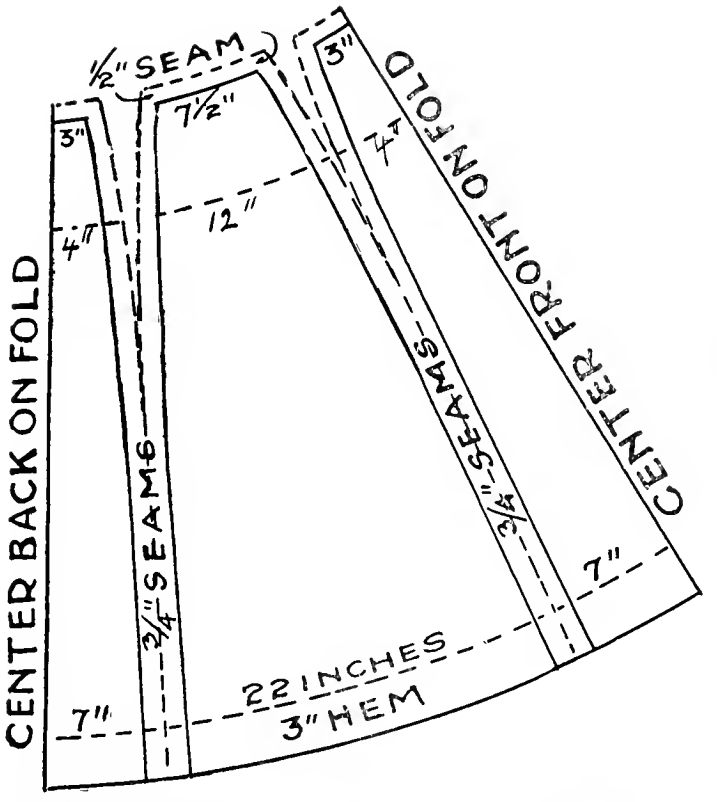


Diagram 22.—How to draft the four-piece skirt No. 2.

For the front panel, set the waist line of the drafting device at 3 inche that is, one-half the actual width of the finished panel. In like manner, set the hip line to 4 inches, one-half of the final hip line width. The bottom at 7 inches, one-half of the full bottom width. Both sides of the device are set to the front length measurement.

Now place the center front upon the fold of the cloth and chalk all around the outside as before. Then move the device over ¾ of an inch and mark again, this time for seam allowance. If you are making a panel front you will want plaits instead of seams, in which case make the allowance 2 inches instead of ¾ inch. Allow ½ inch at the waist for a seam and complete the drafting by moving the device down three inches to give sufficient depth for a hem.

To get the back panel, or gore, it is only necessary to increase the length to that of the back length measurement, which is 38 inches. Then complete in the same manner, with regard to seams and hem. Make the same allowance for plait as before if panel is to be used.

Four-Piece Skirt No. 2

This four-piece skirt differs from the one just described, in that it is made with a wide front and back gore, or panel, as preferred, and with circular sides.

The panels may be made of any desired width, but should carry out the proportions shown in Diagram 22, and are cut precisely the same except in length, the front being cut to the front length measurement, the back being cut to back length measurement.

To properly illustrate the construction of this style of garment, we will assume the following medium sized measurements:

Waist	27″
Hip	40″
Length of back	38″
Length of front	37″
Side lengths	37½″
Width at bottom	72″
Waist line to hip line	7″

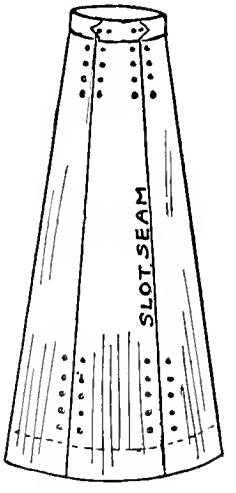


Diagram 23.— Four-piece skirt No. 2.

The side gores will then be constructed as follows: Subtracting the total width of the two panels at the waist line (12 inches) from the original waist measurement of 27 inches, leaves 15 inches for the side gores at the waist line, 7½ for each. Similarly, the total width of the two panels at the hip line, aggregating 16 inches, we subtract from the original hip line measurement of 40 inches, leaving us 24 inches, or 12 inches hip line measurement for each gore. Total bottom width of the two panels (28 inches) from 72 inches, leaves 44 inches, or just 22 inches for the bottom of each side gore.

Setting the Drafting Device to the measurements thus obtained—7½ inches at the waist, 12 inches hip line and 22 inches at the bottom, 37 inches front length and 38 inches back length—place it upon the double cloth, leaving an allowance for a seam in front, and farther at the waist line, probably 3 inches would suffice, to give a little bias, depending upon the material you are using. Exercise your judgment in this regard. Marking off also the same allowance for seams, as for the panels (or ¾ of an inch, both front and back), ½ inch at the top and a 3-inch hem at the bottom, proceed to cut both gores at one operation.

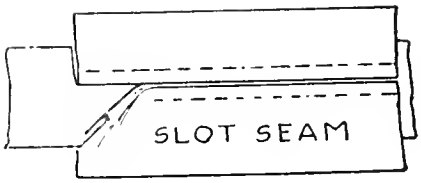


Diagram 24.

This style is suitable for a wash skirt, and also makes a splendid looking tailored garment. A slot seam can be used. Trimming with buttons at waist line and bottom, as shown in the illustration, gives a most effective finish.

Slot Seam (See Diagram 24)

A slot seam is made by laying the two edges of the gores together with the seam turned under, reinforced beneath with another strip of cloth, as shown in Diagram 24.

THE SIX-GORE SKIRT

Let us assume the skirt measurements to be followed in making this six-gored skirt to be:

Waist	25″	Hip	40″
Length of front.....	38″	Length of sides.....	39″
Length of Back.....	39″	Width of bottom...	64″

Proceed to cut the front and back gores or panels first. The illustration in Diagram 26 shows a decidedly well proportioned panel, suitable for the average figure and for any style of gored skirt.

To Cut the Side Gores

First determine the size of these gores by subtracting from the waist, hip and bottom measurements the number of inches used for front and back gores. Divide the remainder by four. We have in this instance then: 3¾ inches at the waist, 6½ inches for the hip and 10 inches at the bottom.

Adjust the drafting device accordingly, setting the waist, hip and bottom as above, the front of the device to the given front length measurement of 38 inches, and the back, to the side length measurement of 39.

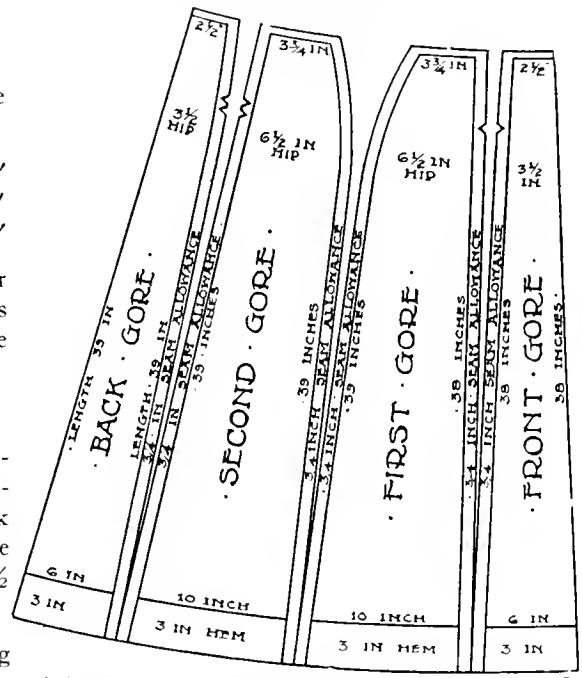


Diagram 25.—A six-gored skirt... Note: In this diagram front and back gores are shown. If panels are desired they may be substituted.

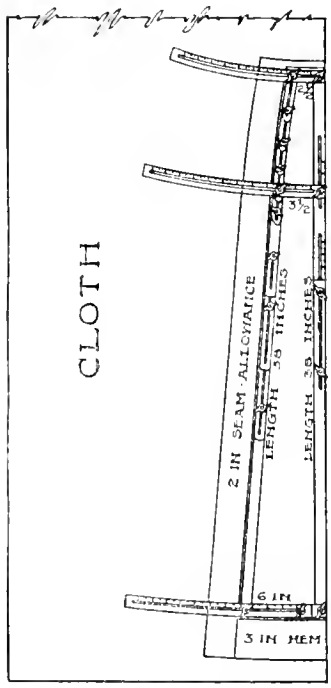


Diagram 26. — Drafting Device set for panel and placed on a fold of the cloth.

Now place the device upon the doubled cloth with the front on the straight of the goods and far enough back from the edge to permit of sufficient allowance for the seam. Then chalk in the outline of the device and mark off the additional widths you have allowed for seams and hem: ¾ inch on each side, ½ inch at the waist and 3 inches on the bottom.

Cut to the outside chalk line and mark these gores with one notch, as shown in Diagram 25. This identifies both the gores and positions.

The Second Gore

Is obtained in precisely the same manner as described above to secure the first gore. The only exception in the adjustment of the device is that the front, which now becomes the back, for the device must be used wrong side up, is to be set to 39 inches, the back length measurement.

Carefully observing such allowances for seams and hem as made before, cut to the outside chalk line, and notch twice to designate them as the second gores. See Diagram 25.

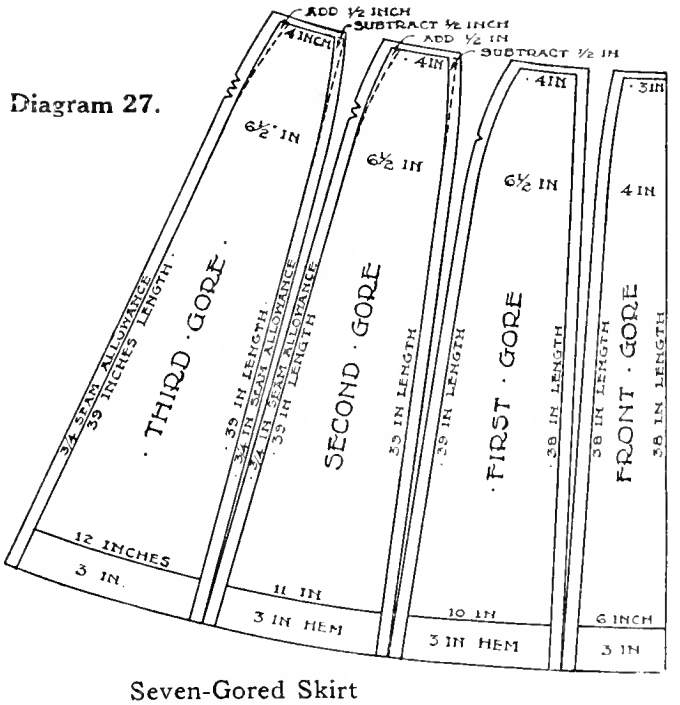
For Extreme Hip Curve

For a figure having an extreme hip curve, it is well to give some curve at the back of the second gore. How this is best done is illustrated in laying out the second gore of the seven-gore skirts. See Diagram 27, page 33.

Cutting a Five-Gore Skirt

Proceed the same as for a six-gore skirt, with the exception of leaving off the back gore or panel, thus making the first and second gores wider.

Diagram 27.



Seven-Gored Skirt

SEVEN-GORED SKIRT

In all gored skirts having an uneven number of gores, the odd one is placed in front. Thus, when cutting, mark it out first, making it any width desired, according to the size and style you have selected. For instance, a large or stout woman should have a wider front gore than a woman possessing a slender figure.

On the other hand, the prevailing styles, regardless of size, may dictate a wide or narrow front panel. No fixed rule, therefore, may be laid down in this respect.

When a suitable front gore or panel has been marked out and cut, subtract from the waist, hip and bottom measurements the number of inches used for the waist, hip and bottom of the front gore or panel.

Divide the remaining number of inches at the waist and hip by the remaining number of gores to be provided for, which in this instance is six, and you will have the individual size of each. The bottom widths of the remaining number of gores should be proportioned as shown in Diagram 27, and in the scale for dividing skirt widths at the bottom, on page 25.

Bear in mind that the principle remains the same for all gored skirts, and the Table for the Division of Measurements, Diagram 6, page 25, will give the accurate dimensions in each case.

Let us assume in the example before us that the skirt measurements are as follows:

Waist	30″	Hip	47″
Length of front	38″	Length of sides	39″
Back length	39″	Waist line to hip line	7″
Width of bottom	2½ yds.		

Set the drafting device at the waist line bar to 3 inches, which is one-half of the width selected for the panel, it being cut upon the folded cloth; the hip line bar to 4 inches, the half of the panel width, for the same reason, and the bottom bar at 6 inches, the half of the panel bottom width. Set the front and side lengths at 38 inches and lay the device upon the fold of the cloth.

You are now ready to chalk in the outline, which must be done around the outside of the device. Next, mark off an extra half inch for a seam at the waist, or 2½ inches, if a high waist is desired. Then move the device over to the left ¾ of an inch and mark off the seam needed at the side. In like manner move the device down 3 inches and mark for a hem. See Diagram 27.

Remaining Gores

Next, subtract the 6 inches you have allowed as the waist measurement of your panel, from the total of 30 inches, which leaves 24 inches, and divide by 6, the remaining number of gores. Each of these gores will therefore have a waist measurement of 4 inches.

So also subtract 8 inches, the panel width at the hip, from 47 inches, leaving a total of 39 inches, or 6½ inches for each remaining gore.

The bottom width of each gore, following the above rule, would necessarily be 11 inches. However, it is always desirable to throw all fullness as much as possible to the back, so we make the first gore slightly less and the third gore more than the average, as clearly illustrated in Diagram 27.

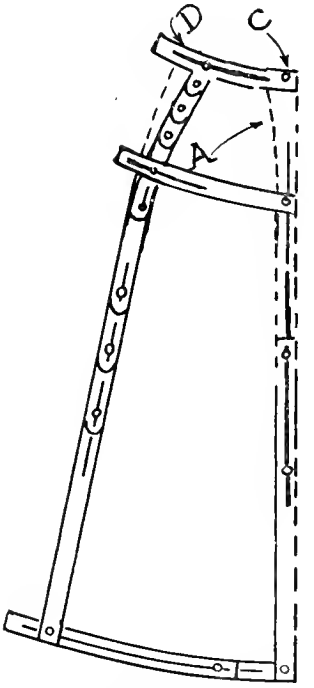


Diagram X. — Showing how to curve straight side of a gore.

Now set the device for the first gore as follows: At the waist line, 4 inches; hip line, 6½ inches; bottom, 10 inches; front of device as before, 38 inches, and back length, 39 inches. Also see diagram 27.

Placing the device on the double material, proceed to chalk the outline, not forgetting to mark extra outline for seams and bottom hem.

The second and third gores are a repetition of the first gore, except that the front of device is lengthened to 39 inches, the side length measurement, and the widths at the bottom increased as already fully explained. It is also necessary to divide the curve that is at the back of the second and third gores, and have some of this curve at the front of these gores.

Now, to do this, as shown in the illustration, subtract one-half inch from the front of these gores and add to the back, that is, first mark a half inch back from the front of the gore at the waist line (see C, diagram X), and fill in the curve from the hip line to this point by means of the curved surface at the inside of the device between the waist and hip at the front. See A, diagram X. Then loosening the adjustment screw at the back on the waist line, increase the waist measurement at the back (see D, diagram X) the half inch subtracted from the front of these gores.

Tighten the screws and complete the rest of your skirt in the usual way.

The third gore is to be treated and outlined in the same manner.

When the style in vogue requires an inverted plait in the back, allow about 8 inches at the back of the third gore.

For High Abdomen

Should the front length measurement be greater than that of the back, which is not infrequently the case, merely tip the drafting device downward in back. This enables us to retain the desired curve at the waist line, and insures a fitting, as perfect as though for the normal figure.

Maternity Skirt

Adjust the drafting device in the same manner as for the high abdomen by tipping the waist line down in back. It is also necessary to allow for fullness at top as well as length in front.

THE PLAITED SKIRT

The plaited skirt is always worn in some style or other. It may be merely a plait on each gore, or it may be a cluster of them on each side of the panel. But whichever is used, can be arranged so that they will be becoming to any figure.

Sometimes they can be stitched down almost to the knee, and again, only down to the hip line—it is really a matter of choice and good judgment, influenced by prevailing styles.

The illustration shows side plaits all around from the front to the back, meeting with an inverted plait on the back.

Let us assume measurements as follows:

Waist	30″	Length of sides	39″
Hip	44″	Length of back	39″
Waist line to hip line	7″	Width at the bottom	82″
Length of front	38″		

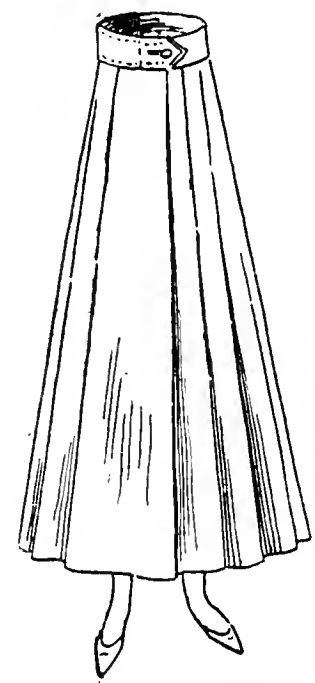


Diagram 28.—Plaited skirt.

Set the drafting device to one-fourth the waist measurement, which is 7½ inches. Hip in like manner to one-fourth of hip measurement, which is 11 inches. Raise or lower the hip line to 7 inches below the waist line and adjust the bottom bar to 20½ inches, one-fourth of bottom measurement. Front length must be 38 inches, and the back of the device, which is now the side, set to side length measurement of 39 inches.

Unfold the cloth and place the center of the drafting device on the crease of the sold. See diagram 29. Now lay a plait 1½ inches wide at the waist line, 2 inches at the hip line and 2½ inches at the bottom. This is one-half of the front box plait. We have then remaining, 6 inches of this one-fourth waist measurement, which will give six plaits, each one inch wide. See diagram 29.

Lay the plaits with the straight of the cloth on top; bias underneath. Also follow the lines of the drafting device for size. See diagram 29.

The other half of the front and back are plaited in like manner. The device will have to be used upside down for the left half of the front and the right side of the back.

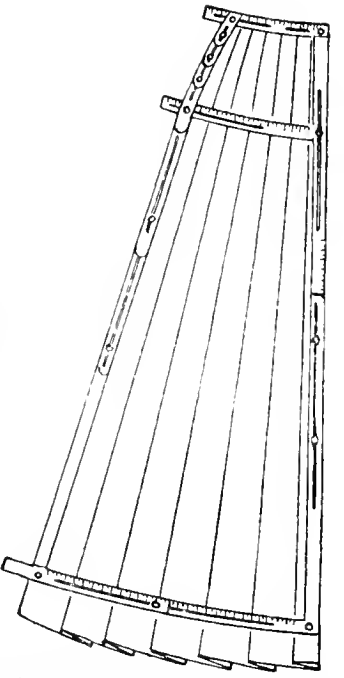


Diagram 29. — How to lay plaits in the cloth for plaited skirt.

These suggestions carefully followed will result in a perfectly lined plaited skirt.

Skirt With Drape on the Side

This skirt is made with three widths of 36-inch cloth, cut to the desired length and basted together. The center of one width is in front and is the center front of the skirt. One of the seams comes at the center back of the skirt and the other two seams come at the sides.

Cut a belting to the exact waist measurement, and planning to have the skirt closing to the right or left, pin the cloth to this belting at the center front and back.

Now gather the cloth nine inches each side of the center front (making a total of 18 inches) gathered into half the waist line and, treating the back in the same manner, baste to the belting, allowing the remainder of the cloth at each side to drop one yard to form the drape. This drape may be made less if desired by gathering more fullness into the waist line at front and back. Soft satins or any soft material drapes well in this skirt.

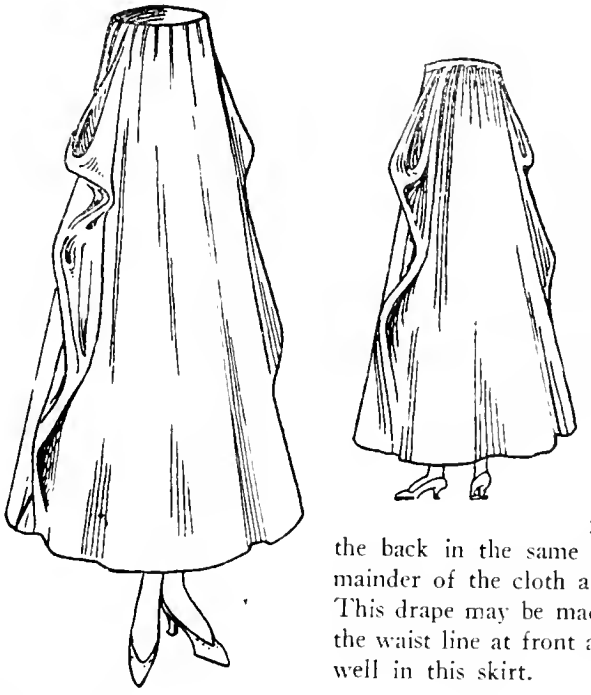


Diagram 30.—Skirt with a drape on the sides.

A very simple skirt to make yet very effective and becoming to slender figures.

Cascade Drape

This cascade drape can be inserted into skirt seams in various ways. Just as a suggestion of how to cut it, see diagram 31. It may be made of the same cloth and faced, or can be picoted on the edge for finish. The cascade drape will look well on the four-piece skirt, page 31.

Plain Circular Skirt

This skirt, although always worn more or less, is not really becoming to all figures. A very large or stout woman needs lines to give her a more slender appearance. Nor is it recommended for the very slender woman, for she needs more width, such as would be obtained by plaits or gathers.

But the woman that Nature has blessed with a well proportioned body and a majestic carriage will look wonderfully well gowned in a circular skirt.

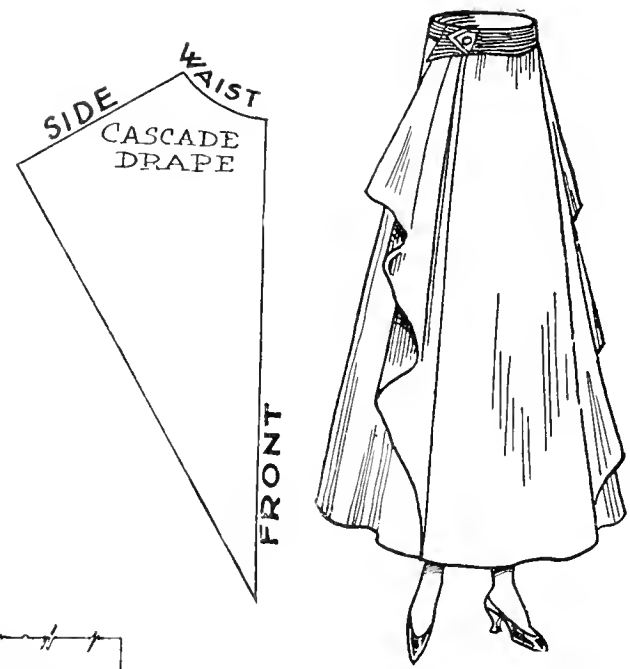


Diagram 31—Skirt with cascade drape on the side.

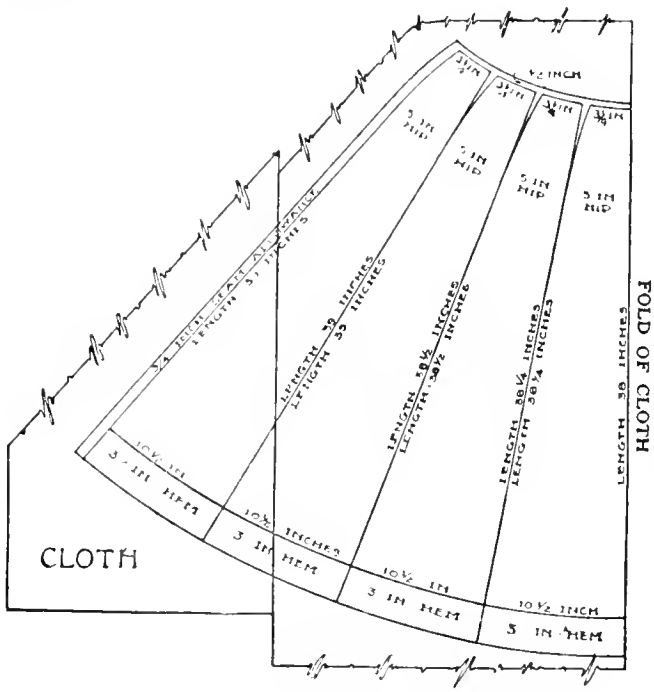


Diagram 33.—Plain circular skirt.

How To Lay It Out

Waist	26″
Hip	40″
Waist to hip line	7″
Length of front	38″
Length of sides	38½″
Length of back	39″

The plain circular skirt may be cut in one or two pieces, and have a slot seam down the front, this will avoid piecing corners. Diagram 33 gives the outline on a width of 54-inch cloth, so it would be necessary to piece the cloth.

To accurately divide the waist and hip measurement for the circular skirt, first see the scale for the Division of Measurements, page 25.

Divide your waist measurement by eight and set the waist line bar to one-eighth of your waist measurement. Divide the hip measurement in the same manner by eight and set the hip line bar to that measure. Next adjust the hip line bar 7 inches below the waist line and parallel with the waist line.

Then set the bottom line bar to one-fourth of your hip measurement. The front length adjust to 38 inches and the back of the Device to 38¼—the side length measurement is 38½—so, this adjustment coming in between, we halve the half inch, see diagram 33. You will note that this is to give the even circular line at the bottom.

Now place the front of the Device upon the fold of the cloth (see diagram 33), and chalk all around the outside, allowing an extra half inch at the waist for seam, and moving down three inches for hem. Mark again. Note there is NO cutting until the skirt is all outlined on the cloth. The only change to be made on the Drafting Device is in the length.

For the second operation set the front length to 38¼ inches, and the back length to 38½ inches, as this is the side length measurement. Place the front of the Device upon the chalk line and mark around the outside, making allowance for ½-inch seam at the waist and 3 inches at the bottom for hem.

Diagram 35. — Ripple circular skirt. This skirt may be cut in two or three pieces. Our preference is for the three-piece skirt, as it requires less material and makes a more satisfactory garment.

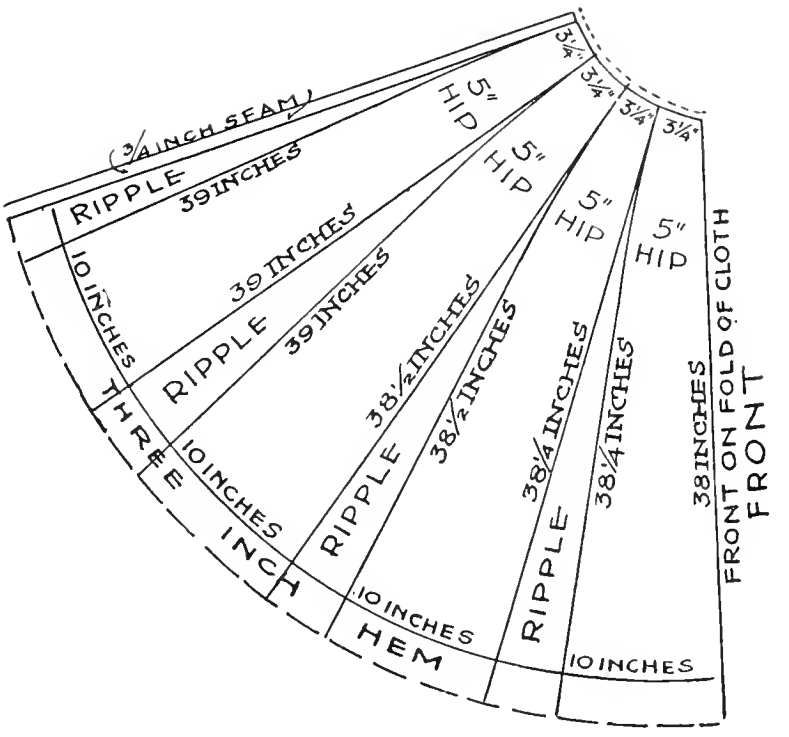


Diagram 34.—Ripple circular skirt.

For the third operation, set the front of the Device to 38½ inches, and the back to 39. Again as in the operation but just completed, place the front on the chalk line and mark in your outline, allowing the usual ½-inch seam at the waist, and 3-inch hem at the bottom.

WIDE RIPPLE CIRCULAR SKIRT

You will note in diagram 34, showing the ripple circular skirt, that we place the Drafting Device on the chalk line from waist to hip line, thus throwing out the ripple from the hip line to the bottom.

This is largely determined by the size of the hip line, each individual having skirt width proportioned to her. Adjust the Drafting Device to the measurement, the same as for the plain circular skirt. A very good looking two-piece ripple circular skirt is made with a seam on the sides, where the side length measurements come; if so, allow for the seams and cut the front half.

For the back half proceed just as for the front half, the front of the Device being set to the back length measurement and placed upon the fold of the cloth. Make the remaining two operations, shown in diagram 34, upon the cloth in the same manner as the front half.

Or, you can have a seam front and back instead of the sides. A slot seam will look well.

Adding a yoke to this circular skirt is also most becoming to a tall woman.

CHAPTER VI

SLEEVES

No part of a garment is more conspicuous than the sleeve; nor does anything detract so completely from a style, or add to its beauty as does a poorly made sleeve in the former instance and the well made, properly fitting sleeve in the latter case. Thus, the whole garment may be spoiled from its improper selection or faulty construction. This must, therefor, constantly be borne in mind.

For instance, the short, thick arm should never be divided up with straight, round cuffs.

A becoming cuff is one that has the point going up on the front of the arm instead of the back. This gives length to the back of the arm. Moreover, it is always best to have a well shaped, closely fitting sleeve curved into the arm at the wrist, with point either on the back or over the hand. If cuffs are used, they will be found most becoming, if pointed or flared over the hand. A tailored blouse may have a mannish cuff, but never much fullness in the sleeve. A row of buttons on the back of a sleeve, when they are worn for trimming, greatly enhances its attractiveness and also gives length.

For the Slender Arm

The long, slender arm must have fullness, the length must be divided by means of a cuff, almost to the elbow. All trimmings should follow around the arm, transversely, never up and down. No points should be permitted over the hands, if it possibly can be avoided, for the very suggestion of such a creation will give the length you are seeking to conceal. Invariably use every means that style will permit to break the length.

With these suggestions firmly impressed upon your mind, let us consider the various foundations, from which every variation of sleeve, for any style of garment, may be designed.

The Two-Piece Dress Sleeve

The Sleeve Drafting Device itself is always set in the same manner, and then applied to all styles of sleeves. The adjustment of the Device has already been given in a former chapter. You may therefore adjust the Device to the measurements desired, just as when practicing; upper and under armseye first; then the length from the shoulder down to the elbow, and from elbow to wrist, for the outside arm length; around the hand for the upper and under sleeve; around the elbow for upper and under sleeves, then the inside arm length.

This done, lay the Device upon the cloth with back from top to elbow, on the straight of the cloth. Draw a chalk line all around the outside of the Device, making a straight line across the wrist. See Diagram 1.

The Device does not give a straight line at the wrist, due to the projection (see F, Diagram 1), which is part of the under sleeve.

Then, also, if the sleeve measurements are large, as for a stout person, you will have to curve the lines at the top, as shown in Diagram 3, making an unbroken curve. This part of the sleeve fits into the armhole of the waist and is the top of the shoulder.

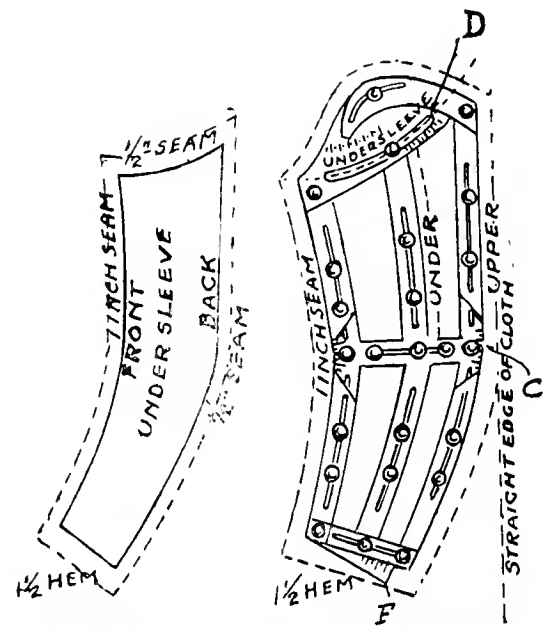


Diagram 1.—Two-piece dress sleeve. ....

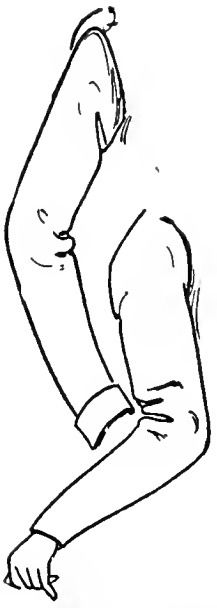


Diagram 2.—Tailored suit coat sleeve and a two-piece dress sleeve.

Now conclude the drafting by chalking seam allowances in a second outline, entirely around the sleeve section, making these allowances; one inch at the front, one-half inch at the back and one-half inch on the shoulder, with one and one-half inches at the wrist for hem.

For the under sleeve, place the Device as before, with the back of the undersleeve from shoulder to elbow on the straight of the cloth. See between C-D Diagram 1. Chalk in the outline, drawing a line in the slot, marked "undersleeve" (see D Diagram 1) for the under part of the armhole. Complete with a second outline for seam allowance, one-half inch at the back and armseye; one inch at the front and one and one-half inches at the wrist for a hem. When a flare over the hand is desired continue the lines beyond the wrist, increasing the width and finishing with a point or curve according to the style selected.

TO MAKE A TWO-PIECE SLEEVE

The first and indeed most essential thing to do when making a sleeve is to baste it together carefully. It is such an easy matter to cause it to twist around on the arm, and decidedly a difficult task to remedy, when once it has been done. A simple way to overcome the difficulty is as follows:

Pin the inside seam carefully, beginning at the top and continuing down to the hand. Then baste. Now lay the upper part of the sleeve down upon the table, and proceed to pin the back seam from the wrist to within 1½ inches of the elbow. This, you will at once perceive, will leave a fullness in the upper part of the sleeve to be held in to the 3-inch space at the elbow for comfortable elbow movement, and assures a well fitting sleeve. See tailored coat sleeve, Diagram 8, page 41.

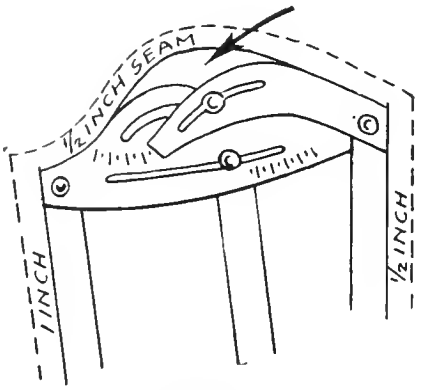


Diagram 3.

NOTE: If the sleeve has a tendency to twist, as cautioned against, raise the under part of the sleeve and drop the upper part of the sleeve at the wrist, on the back seam. This will overcome the difficulty. Never interfere with the inside seam—your trouble does not lie there.

In completion, sew your seam, trim and bind; or, overcast to correspond with the seam in the waist. Never use French seams in a sleeve; they invariably draw and spoil the shape of the sleeve.

DRESS SLEEVE WITH DART TO THE ELBOW

Adjust the Drafting Device, as you have previously been instructed to do, and place it upon the cloth (see Diagram 4), the back of the upper sleeve, from shoulder to elbow, with the straight of the cloth. Chalk all around the outside.

Then reverse the Device, placing it upside down upon the cloth. With the back of the undersleeve from shoulder to elbow coinciding with that of the upper sleeve back, making one and the same line, as clearly illustrated in Diagram 4. Mark the outline of the remainder of the under sleeve, that is down from the elbow to the wrist, and up around, completing with the line through the armseye groove of the under sleeve. This is the underpart of the sleeve that is sewed into the armhole.

Now allow a 1-inch seam on the inside; ½-inch seam in the dart to elbow, and ½ inch at the top. Hold in what fullness there is in the dart at the elbow, partly above and partly below the elbow. The Diagram 4 clearly illustrates how the entire sleeve is traced and shows the Device placed upon the upper part.

BISHOP SLEEVE

This is what is ordinarily termed the one-piece sleeve and is procured as follows:

Lay out and chalk in your upper and under sleeves, in the same manner as for the dress sleeve, with a dart to the elbow, just described and illustrated in Diagram 4. Instead of cutting out the sleeve from elbow to wrist, however, connect the upper and under sections at the wrist, marked A and B. This fullness is then to be gathered into the cuff.

If the fullness thus obtained is not sufficient to fill your needs, allow for more on the front of both upper and under inside seams.

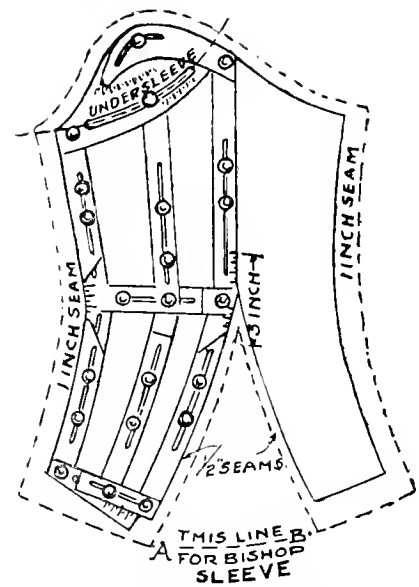


Diagram 4. — Bishop sleeve; also the sleeve with a dart to elbow.

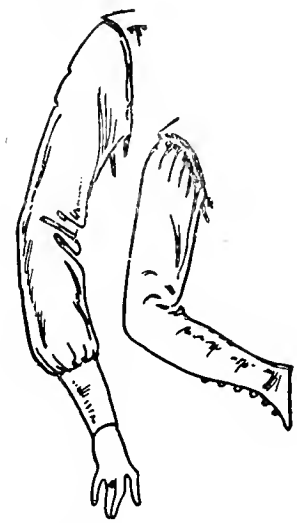


Diagram 5. — Sleeve with dart to the elbow. Also Bishop sleeve.

Cuff

Having determined the length of the cuff to be used, and any style of cuff may be adapted to the bishop sleeve, subtract this desired length from the length of the sleeve you have just cut out. Gather most of the fullness on the top of the arm toward the back, or distribute fullness equally, all around the arm, when sewing on the cuff.

Cutting Material

It is advisable, wherever possible, to draw a thread before cutting any fine material like chiffon, or even lawn and muslin. This is to keep the cloth from creeping, as frequently is its tendency.

TAILORED SHIRT WAIST SLEEVE

Diagram 6.

This sleeve is accomplished by applying the Drafting Device in the same way as for the Bishop Sleeve, with the exception that the lines on the front seam, from elbow to wrist, are straightened, as shown in Diagram 6, to give less fullness at the hand.

Make the placket at the wrist, one inch underneath the middle or half of the sleeve, as also plainly illustrated in Diagram 6.

The top of the sleeve may be straightened somewhat. Reducing the curve at the top of the upper sleeve, add it to that of the under sleeve. The dotted line in Diagram 6 illustrates quite clearly what is meant.

The armseye, too, for this mannish shirt waist may have a straighter line. That is, don't curve it out, as you would ordinarily, for the natural armseye and sleeve, but rather make it correspond with the sleeve we are drafting.

Cuff

Before cutting out the sleeve, subtract from its length the length of the cuff you have selected. A straight cuff, made 2½ inches deep and 9 inches long, is decidedly the best cuff for the sleeve in question, and for this style of blouse.

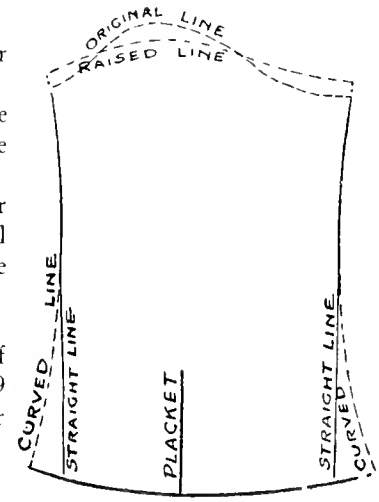


Diagram 6. — Tailored shirt-waist sleeve.

SUIT COAT SLEEVE

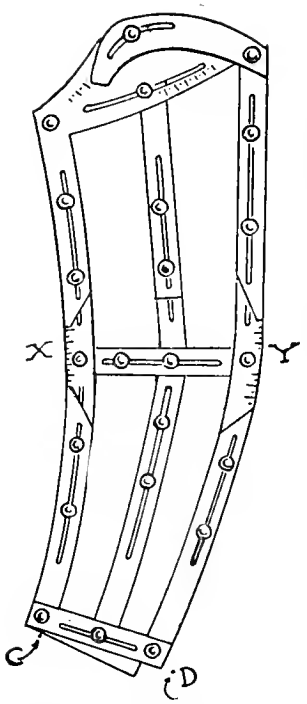


Diagram 7.—How to cut a coat sleeve.

The sleeve for a tailored suit must of necessity be closer fitting than the fuller Sport Coat or Top Coat Sleeve. There must be room for the action and natural curve of the arm, and yet, unlike the two-piece dress sleeve, for instance, which clings to the arm and follows its every movement, the tailored sleeve requires straighter lines, and attention must be given to have the right balance.

Therefore, when cutting the tailor-made sleeve, increase the measurement around at the armseye 1 inch; at the elbow 1 inch, and at the hand 2 inches, or more, if desired. Experience and observation of the prevailing styles will enable you to quickly determine these widths, for there is no fixed rule.

The line of the sleeve's front, as just mentioned, must also be straightened from elbow to wrist in both upper and under sleeves.

To do this, mark around the sleeve device from X up and over the top and down the back to Y at the elbow. See diagram 7. Then subtract one-half inch from the front on the wrist line and add the same amount on the back. This is done by placing a mark at C, one-half inch in from the front, and one at D, one-half inch out from the back. This point, D, retains the original length of the outside sleeve (see Diagram 7). Next, be sure the elbow point, X-Y, remains the same as before. Move the Device over to this new point, C, and continue to outline from X down to C; along the wrist line to D, the original length of the outside sleeve, and up to Y. The same procedure is followed in outlining the under sleeve.

Now place the Sleeve Device, with the straight edge of the back on the straight of the cloth, for both the upper and under sleeves. Allow for seams and hem as in drafting the dress sleeve. There is, however, this additional change from other sleeves. When chalking the length of the under sleeve, make it ½ inch longer than that of the upper sleeve, thus making allowance for the half inch that is held in, in the fullness from top to elbow as shown between X and X, Diagram 8.

How to Baste and Make This Sleeve

Proceed to baste the inside seam in the same manner as for the dress sleeve previously considered. Pin the under and upper sleeve parts together.

Commencing at the top, hold the half inch of fullness in the under part, on to the upper part, between top and elbow, as clearly illustrated between X and X in Diagram 8. This fullness is necessary to shape the sleeve and make it hang properly. Moreover, this is only done in a coat sleeve.

This completed, sew the seam, and, after dampening slightly with a wet sponge, press the seam open with a hot iron.

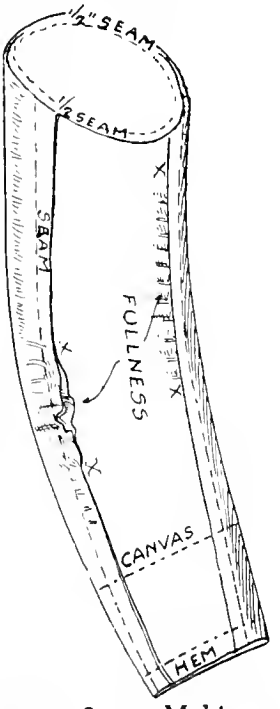


Diagram 8. — Making a tailored coat sleeve.

Now cut a piece of tailor's canvas, about 5 inches deep, and lay the sleeve flat upon the table, pinning the canvas across the wrist. Cut out the width of the sleeve, and placing the sleeve upon the table, with its upper side down, as shown in Diagram 8, pin the outside seam from wrist to within 1½ inches of the elbow, and likewise from the top down to 1½ inches of the elbow. This will give the three inches necessary to hold in the fullness which must be provided at the elbow. Baste and sew. See Diagram 8.

When sewing the front seam, and especially if you are using a sewing machine, stitch the seam so that no gathers will appear. This may be done by stretching the seam when stitching so that the upper part will be stretched to the full length of the under part. Also in the outside seam at the elbow, work the gathers out when stitching. This may be done by using a large pin to keep the presser foot on the machine from shoving the gathers, for this would not look well in a tailored sleeve. Press this seam open.

Turn and baste the wrist hem on the marked line, fasten down the edge of the hem to the canvas with a hemming stitch. The sleeve is then ready for the lining.

Lining

The sleeve lining is always cut the same size as the sleeve; but, when sewing the seam, just stitch inside of the basting, as it is necessary to have the lining a trifle smaller than the outside. Baste the inside seam of the lining first, and then the back seam. Do not press the seam open, but lay the lining upon the press board with the upper side of the lining next to the board and with the seams up. Press the seams flat.

How To Put Sleeve Lining Into the Sleeve

The sleeve lining should always be put into the sleeve before the sleeve itself is sewed into the coat. Lay the sleeve inside out upon the table and the lining also inside out upon the sleeves.

NOTE: The sleeve is not inside the lining, but is separate, the lining on top. Pin the front seam of the sleeve and the front seam of the lining together. Be cautioned against holding the lining tightly. If it is tighter than the outside you will find yourself in a dilemma when the sleeve is turned right side out.

Now pin the back seams together and sew both with a running stitch. By inserting the hand inside of the lining, draw the sleeve inside of the lining, turning the sleeve so that the right side of the lining will be on the outside. Turn in the lining at the wrist and baste to the hem of the sleeve. Conclude the operation by re-inserting the hand inside of the sleeve and turning it right side out, after which you may run a basting thread around the sleeve about five inches from the top. This holds the lining in place while you are sewing the sleeve into the coat.

Where To Place the Front Seam of a Sleeve in An Armhole

The front seam of the sleeve is placed about 2¼ inches in front of the under arm seam; that is, for the average woman. This should be more or less, as the armhole is larger or smaller than that above described. Indeed, a reliable method often used is that of holding the armhole from an inch back of the shoulder seam on a perfect bias. The point reached on the front of the waist is then the guide for the front seam of the sleeve.

Sleeves for sport coats, long coats, and, in fact, all top coats, must be cut larger than the suit coat sleeves. That is, all circumference measurements must be increased according to the size desired.

CHAPTER VII

LININGS

THE PRINCESS LINING

The princess lining is drafted in the same manner that we draft the French lining. That is, we complete the four waist sections to the waist line, as you have been taught to do, and then the waist line bar is removed from the Skirt Device, and the waist section attached in its stead (see Diagram 2), using the screws at the waist line of the waist sections for the attachment.

The front and back lines of the skirt will follow the lines of the waist section, front and back, below the waist line bar. That is, the back curve of the Skirt Device from waist to hip follows the outer contour of the hip curve of the waist section.

When front and side front sections are being attached, the Skirt Device must be used upside down. But for back and side back sections, use the Skirt Device right side up. Use your tape to see that all measurements are correct.

Adjust the hip line to the given hip measurement, and likewise the width at the bottom on the bottom bar. Also adjust the length of the Device to the length desired, just as you would if you were drafting a skirt. Always keep in mind that the skirt part of a one-piece garment is outlined in the same manner as any skirt.

Diagram 1.—Full length Princess lining.

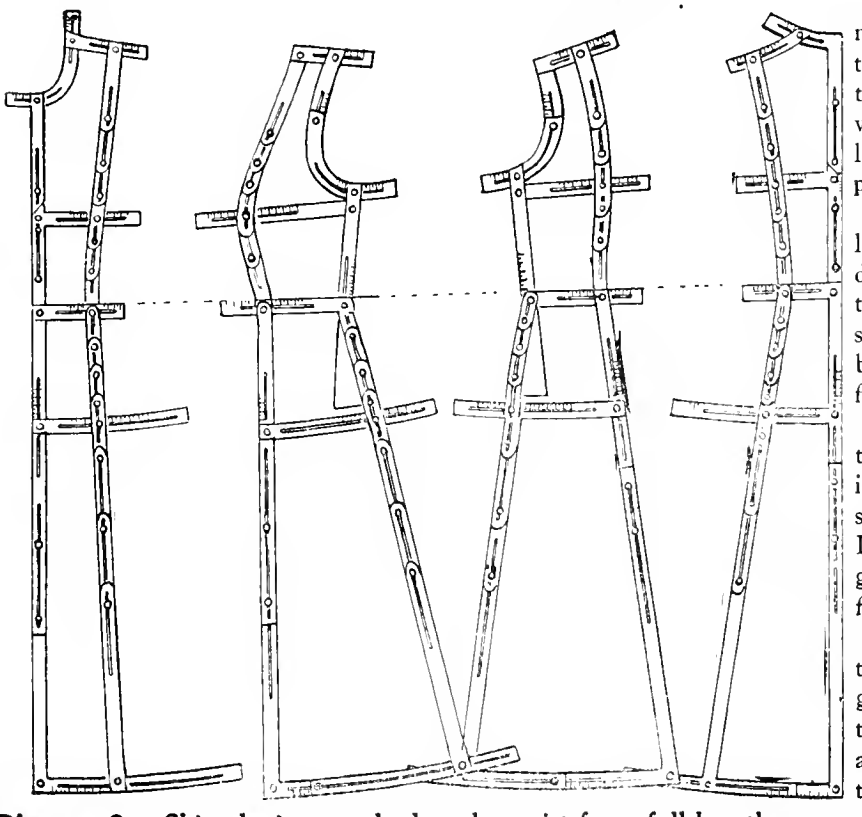


Diagram 2.—Skirt device attached to the waist for a full-length garment.

The curved line or bias must always be directed toward the back, whereas the straight lines are toward the front. The illustrations give you the plain foundation.

When cutting princess, lined coats, or one-piece dresses, always remember to make the allowance for size, whether they are to be semi-fitting, or loose-fitting.

If, on the other hand, the tight-fitting garment is desired, make it just the size outlined with the Drafting Device; for that gives the actual size of the figure.

Diagram 1 illustrates the plain princess lining or gown; Diagram 2 illustrates the adjustment, and attaching the skirt device to the waist.

REPRODUCING

The art of accurately reproducing a garment from fashion designs or other illustrations is one that occasions much study on the part of most dressmakers, and a great deal of worry, too, if the truth be but known, which, not unlikely, is shared by the customer.

However, with the simple method outlined here, this difficulty vanishes, and the cutter, with rule and scale, can experience real pleasure in her work, instead of the trials of an arduous task. The usual hazardous guess work and imaginations; associates of the inexperienced are replaced with accuracy and fact, and satisfactory creations.

Many of the present style garment are decidedly simple in design, and consist largely of straight lines, making reproduction easy. However, after making a selection from the fashion magazine, if there are lapels, collars and points, high waist line, plaits, curves or trimmings on front or back, each of these must be copied correctly, and every line, curve and point placed

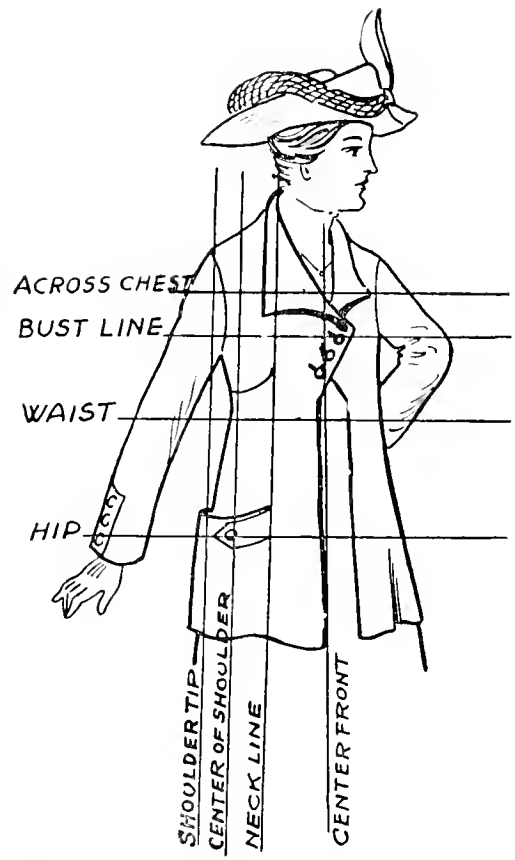


Diagram 3.—Marking lines on the design.

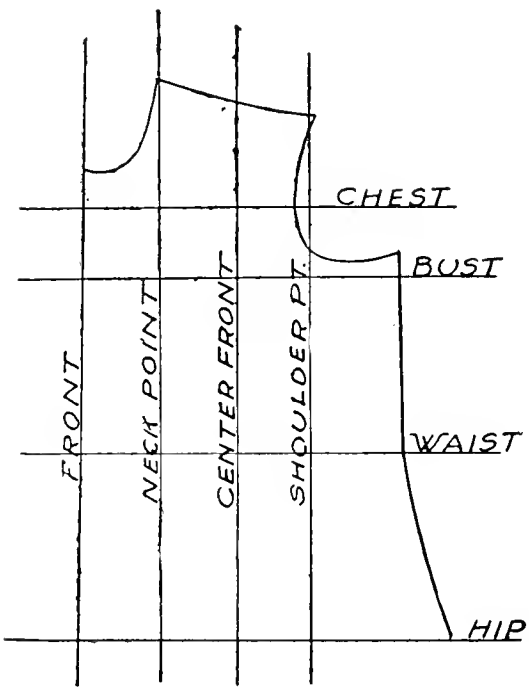


Diagram 4.—Marking lines on the founda tion.

in the same position upon the individual who is to wear the garment, as is shown in the picture.

If this is not performed accurately and perfectly, the garment is spoiled. Hence, the importance of a certain system of reproduction cannot be overestimated.

I will endeavor to outline a method that throughout my own years of experience in designing and creative work, has proven most satisfactory and helpful. It is as follows:

Having selected a design, take your rule and both line and cross-line the illustration. See Diagram 3. That is, draw a line from the neck down the center front; one from the neck at the shoulder point; one down from the shoulder tip, and another down from the center of the shoulder. Then cross line at the chest, bust and waist. If there be many curves and points, add more lines to help you locate them.

Now, having set the Drafting Device to the given measurements, proceed to draft a foundation front and back. Upon this, with your rule, make the same vertical and horizontal lines as those employed upon the copy. See Diagram 4. The location of each line must necessarily be exact.

Whereupon, the curves, points and other features, be the model large or small, may be located upon the foundation, precisely as they appear upon the design. Try this, and as you progress, the work will prove interesting, and wonderful results will follow.

Note, with the rule we not only ascertain points and curves, but determine the spaces in between. Using the eighths on your rule, substitute inches on the pattern. For instance: If the front of your foundation measures 15 inches from neck to waist line, and there is a lapel or rivere on the design, take your rule and find what proportion of eighths are employed in its depth or width. If you learn that it occupies ¼, ⅓ or ½ of those eighths, it will occupy ¼, ⅓ or ½ of the inches on your foundation.

Similarly, for locating a yoke or trimming, the ¼, ⅓ or whatever fraction of the eighths covered in the design, will need to occupy a corresponding fraction of the inches upon your actual draft.

A little study, and perhaps practice, will be necessary to enable you to do this with ease, but you will find it an excellent rule to follow.

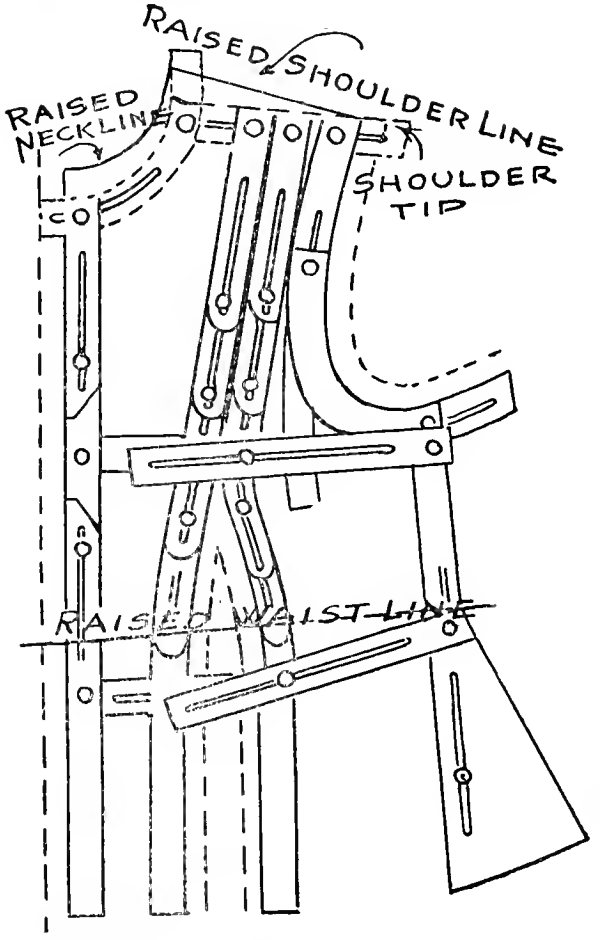


Diagram 9.—Changing adjustment for a high chest.

See Diagram 10.

For an instance: If the armseye measurement is 17 inches, set the upper armseye adjustment on side front section to 15 inches, and the under armseye adjustment to 19 inches; being careful to make the same changes in the armseye of the side back section. This equalization of adjustments will shorten the armseye, yet retains the number of inches in the given measurements. See Diagram 10.

SPECIAL ADJUSTMENTS

How To Change the Waist Line in Front, Working From the Drafting Device, for a Figure That Has a High Chest, or Is Very Full in the Bust

See Diagram 9

Such a figure requires the length of measurement in front all above the waist line. On the other hand, as a rule, she is very short under the arm.

So, after setting the Drafting Device to the given measurements and in the usual way, draw a normal waist line above the one already in. That is, straight to the front from the under arm, as shown in Diagram 9.

Note also the raised neck line in front and the raised shoulder line above, from the neck to the tip of the shoulder, all of which is plainly illustrated in Diagram 9.

This will correct any tendency the garment might have to pull up in front. However, this expedient is only required in a garment that is cut below the waist line, such as coats or one-piece dresses.

How to change the adjustment of the drafting device for a figure that is very short from armpit to tip of shoulder, and has avery long under arm measurement, see Diagram 10.

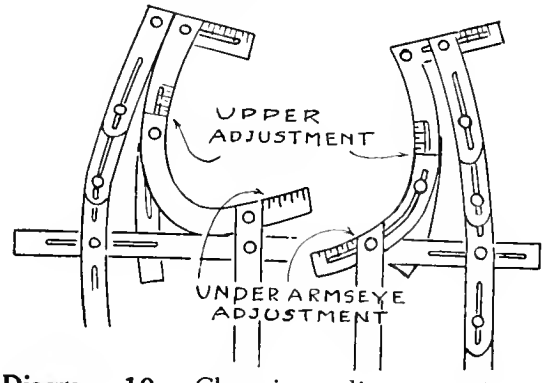


Diagram 10.—Changing adjustment for armseye.

CHAPTER VIII

COATS

THE SHORT SPORT COAT

Diagram 1.—Sport coat.

Adjust the Drafting Device in the usual manner, except that the sizes of all the circumference measurements of the body are proportionately increased: at the armseye one inch, bust one inch, waist one inch, and at the neck one inch.

Then place the center front of the device upon the cloth, far enough back from the edge to make allowance for the lapel, and for a lap in front, where the buttons and buttonholes are to come. See Diagram 2. Three inches, as given in this illustration, will ordinarily be found sufficient. Bring the center front and side front sections together. Shoulder bars must be continuous.

The two sections are to be separated one inch or so at the bust line to obtain the desired fullness over the bust. See B, Diagram 2.

Now, with the yard stick or other straight edge, continue the line of the center front straight down to the length desired for the garment. The example illustrated in this instance is 15 inches from the waist line down, but you may give it greater or less depth as desired. In a similar manner, draw the line from the armseye downward and flaring out, as plainly shown in Diagram 2. This will insure a moderate fullness at the bottom of the coat. Experience will govern your future work in this, as in other particulars.

Now draw a straight line across the bottom, at right angles with the center front, and measure up a distance of 2 inches on the side line, that is, at X, Diagram 2. This curve may be drawn in free-hand, or by means of the Skirt Device; the curve at the bottom being just what is needed, and will give the correct line.

Allowing 1½ inches at the bottom for hem, and providing also for seams, 1 inch under the arm and over the shoulder, ½ inch at the armseye and the neck, chalk in the outline. Upon the center front make a mark 1 inch down from the neck (See A, Diagram 2), and through this point draw a line from the side of the neck out to the edge of the cloth. This is to give a lower line upon which to sew the collar, and also insures by far a better looking lapel.

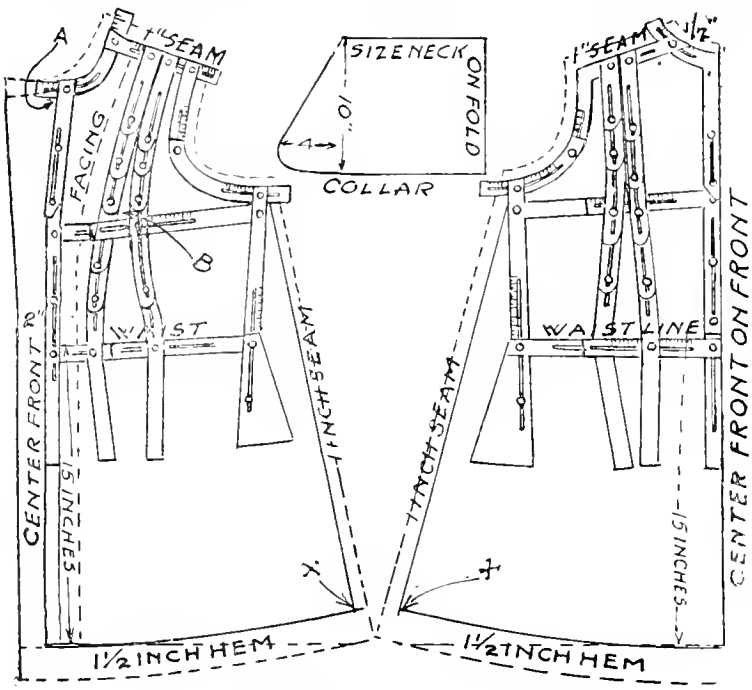


Diagram 2.—Sport coat.

Assuming the device has been placed upon the cloth 3 inches back from the edge, make the allowance for the lapel and lap in front 3 inches at the neck, 2 inches at the waist, and 2 inches at the bottom, and draw a line as shown in the diagram. This will complete the front.

Back of Coat

Place the center back and side back sections together as shown in Diagram 2, with the center back line on the fold of the cloth. Then trace the back of the neck, shoulder and armseye, and mark the waist line. Draw a straight line across the bottom at right angles to the center back, and make the width of the garment at this point, the same as that of the front, of course minus the 2-inch lap. The under-arm line flaring out at the armseye should be the same length as that of the front under-arm line. See Diagram 2. Make the same allowances for seams as in the front and curve the line at the bottom with the Skirt Device, as instructed to do when drafting the front sections, and mark off 1½ inches for the hem. The sections are now ready to be basted together.

Any sleeve desired may be used, but I strongly recommend a two-piece coat sleeve. See page 41.

Collar for Sport Coat

First, before cutting the cloth, cut one out of paper or muslin and fit to the neck of your coat. Following the dimensions given in this illustration (See Diagram 2) will give you a good looking collar. The corners may be rounded or pointed to suit your fancy, and the collar will roll quite high in the back of the neck. Add any style of belt or pockets.

Suggestions for the Making

Trace all seams with tailor tacks before beginning to baste. Then use tailor's canvas down the front, and also in the collar, cuff and belt. If a softer finish is desired, cambric or muslin may be substituted. Some dressmakers make up without this, but I insist that a lining of some kind gives more body to the front of the coat and particularly provides added strength for buttonholes and buttons.

Cut the facing according to the dotted lines marked in Diagram 2, and make both under and upper collar of the cloth. Do not, however, fail to cut the upper collar with the grain of the cloth, that is, going up, as you have it in the body of the coat. Sew the under collar onto the neck of the coat first. Then sew the upper collar on, as you would the facing, by laying the two right sides together. Stitch with the machine, turn and baste carefully.

Join the upper collar and facing separately, at the lapel, with a running stitch, taking the stitch in the collar and the facing alternately. The coat may be lined to the waist or full length, or it can be made without lining.

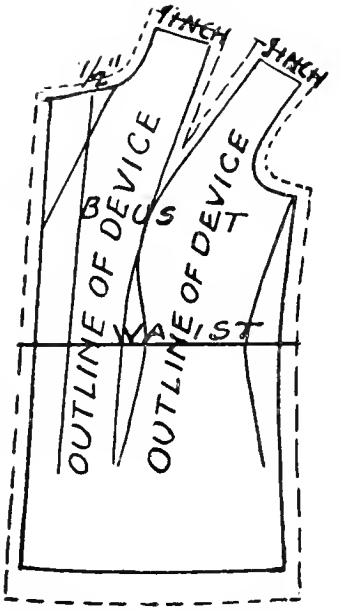


Diagram 3.—Front of a box coat.

THE BOX COAT

Diagram 3 is self explanatory and shows how to place the Drafting Device upon the cloth, making a dart from the bust point to the shoulder.

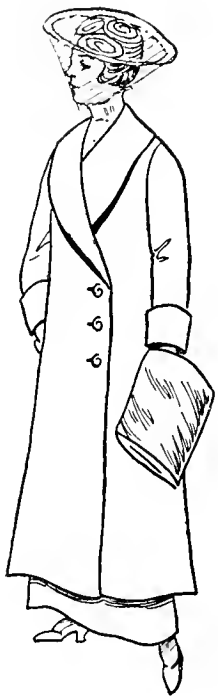
Spread the Drafting Device at the shoulder and eliminate the space below the waist line. Now, under the arm, draw a straight line from the armseye to the hip line, as shown in the diagram.

To draft the back of the coat, place the center back section upon the fold of the cloth and the side back section close up, as you would for the back of a blouse.

Then straighten the line under the arm, to correspond with the similar line drawn for the front. Both to be of any desired length. Conclude with the regulation collar and sleeve.

This makes a very good looking coat for a business suit.

A POPULAR LONG COAT



This style of long top coat is always worn, more or less, and is particularly popular at the present time. Diagram 5 gives the outline on cloth, as a guide to follow when cutting.

This garment is cut in much the same manner as the Sport Coat; the main difference is a wider allowance on the front and a shawl collar. The outlines show how the Drafting Device is laid upon the cloth, but the length of the coat and the width at the bottom are optional with the dressmaker. Set all the "around" measurements, on the body, one inch larger on the device, to allow for the greater fullness. Constructing under collar, see Diagram 5.

Upper Collar and Facing (See Diagram 5)

First sew the under collar onto the neck of the coat, and try on to determine its size and shape. When arranged to your own satisfaction, take a piece of paper and pin it on at the center back of the under collar, and on down to the bottom of the coat in front, and cut it.

Then shape the outside line across the back of the neck, to the shoulder, and down to the bottom of the coat, making it 4 inches wide at the bottom. By following these instructions, you will find it a simple matter to cut the upper collar and facing.

Any desired style of belt and pockets may be added to this coat. The sleeve that is shown in the illustration is to be cut in one piece, the same as the bishop sleeve, given in the chapter on sleeves, page 40.

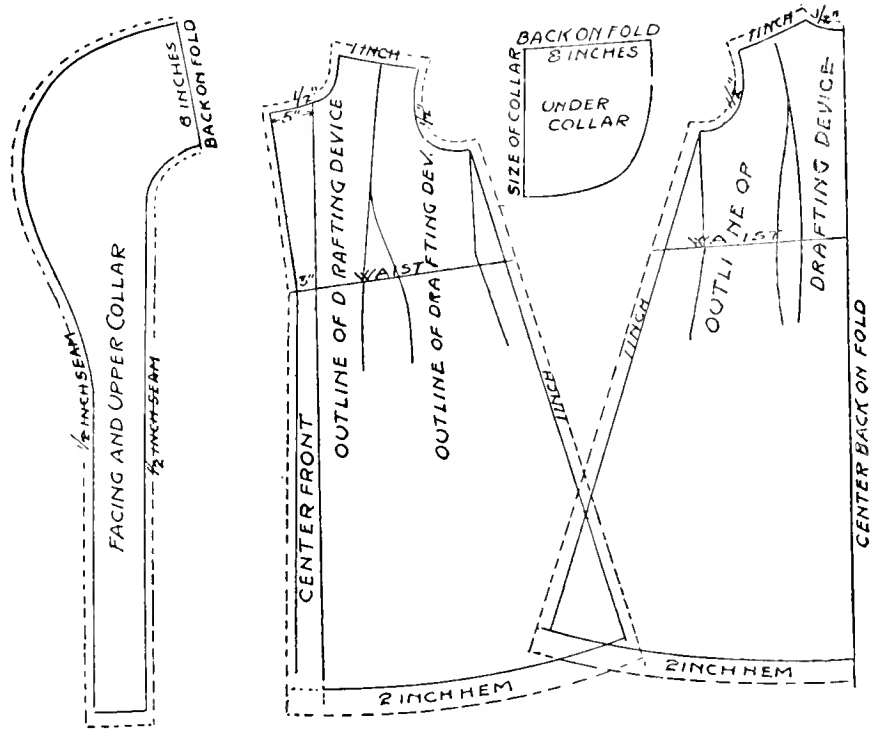


Diagram 5

THE RAGLAN COAT

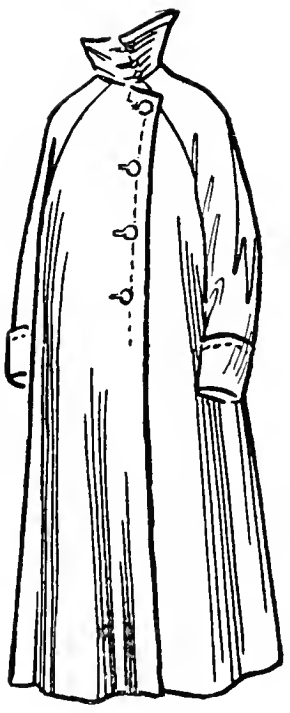


Diagram 6.—
Raglan coat.

Measurements for this Raglan Coat are taken in the usual way, but increasing by *one inch* all the circumference measurements, at the neck, bust, armseye and waist. The Drafting Device is set just as you would for a plain coat.

Place the front section upon the cloth, 3 inches back from the edge. See Diagram 7. This is for the lap in front, that must be on all top coats. As a matter of fact, the device is, for this garment, laid upon the cloth in a way similar to that followed in drafting the kimona waist. The only difference being in the sleeve.

You will notice that the sleeve line is half way between the natural armseye and the waist line; also half way between neck and shoulder at center front, and half way between neck and shoulder at center back. See Diagram 7. Now, this is entirely a matter of style and choice on the part of the individual, for the line may come anywhere from two or three inches below the armseye to the hip line, and also take different positions at the neck line, and the length may be regulated to suit. Study the pages of any popular magazine and you can readily discover what are the prevailing styles, as to length, etc., and thus make it accordingly, modifying it to suit your own ideas of appearance and service.

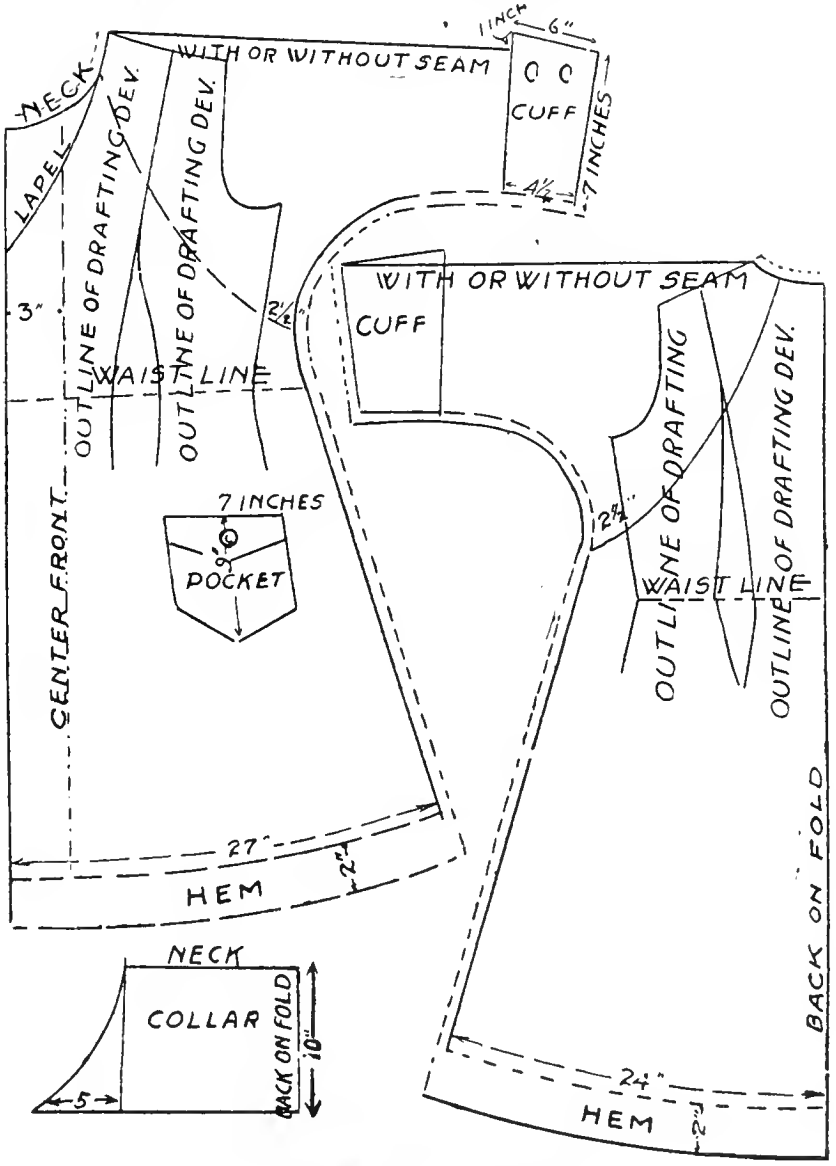


Diagram 7.—Raglan coat.

Any style of collar, cuff or pocket is permissible, and a belt, also, may be worn with this coat.

The cuff is cut 4½ inches deep in front, 6 inches in the back, and extends 1 inch beyond the sleeve at the top, as shown in Diagram 7.

Note also the 2 inches of increase in size, where the sleeve joins the body of the coat. The sleeve at the hand is 7 inches, making a total of 14 inches in diameter. This, too, may be wider or narrower, according to the size of the individual, and may be made with or without a seam on the shoulder.

When taking sleeve length measurements for this coat, or the kimona sleeve, measure from the neck to the waist line, with the arm held straight out.

The pocket is 7 inches wide and 9 inches deep.

The width at the bottom of this coat in front, as illustrated, is 27 inches, including the lap. The width of the back is 24 inches, that is, the same as the front less the lap allowance. Provide for all seams and a 2-inch hem at the bottom.

Material required for the medium size would be 4½ yards of 54-inch cloth.

Collar

Make the neck line of your collar the size of the neck of the coat. Depth in the back, 10 inches, and width at the bottom, 5 inches greater than the given size of the neck. See Diagram 7.

THE TAILORED SUIT COAT

In this instance we are to consider a medium-sized regulation coat. However, before laying out the sections we must bear in mind that the Adjustable Drafting Device, set to given measurements, gives the actual lines of the body, without any fullness whatsoever. It is therefore indispensable that sufficient allowance be made for that purpose, both in front and back. That is, allowance is made to correspond with the size of the coat style selected, whether it be a suit coat, a sport or a top coat.

So, in each of these selections, and especially in the one before us, increase the given circumference measurements at neck, bust and armseye one inch. The waist, however, should be two inches larger, or even more, according to the garment in mind, whether straight lines or the semi-fitting is sought. The sleeve also must be increased in size one inch at both armseye and elbow, and two inches at the hand.

For the tailored coat sleeve, see Diagram 8, page 41, where the tailored coat sleeve is explicitly described.

Following are assumed measurements, given for practice. Any other desired measurements may be substituted:

Neck	15″
Bust point	15″
Shoulder	6″
Around bust	42″
Length front	16″
Length under arm	8″
Length of back	15½″
Around armseye	17″
Around waist	32″
Sleeve	
Shoulder to elbow	12″
Elbow to wrist	10½″
Around elbow	13″
Length inside arm	17″
Around the hand	9½″

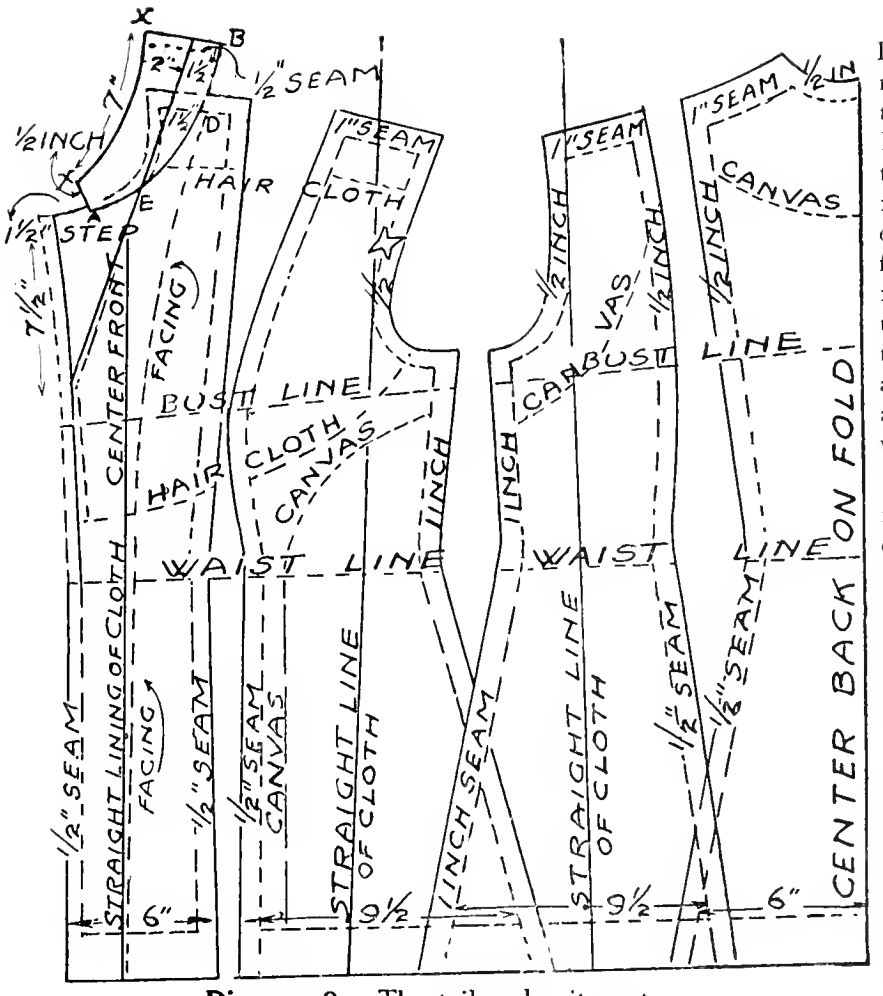


Diagram 9.—The tailored suit coat.

After having set the Drafting Device to those measurements, proceed in the following manner: Place the front section on the straight of the cloth, far enough back from the edge to make allowance for lapel and lap required for buttonholes and buttons. See Diagram 9. In this illustration, 3 inches are allowed at the neck and 1½ inches at the waist.

Draw a line from the neck, at the edge of the cloth, down to the waist line at a depth of 1½ inches, and on a straight line to the bottom. This is the line for the front edge of the coat.

Lower the neck at the center front one inch, and mark a line from the curve, at the side of the neck, to the front edge of the cloth. This is done to make the step in the lapel come in its proper place, and, moreover, is also done on all coats where the military collar is not desired. Mark the bust point and waist line as taught to do elsewhere.

Having allowed a 1-inch seam on the shoulder, and ½ inch on the side ,and 1½ inches for hem (the width of this section is 6 inches at the bottom), continue the front and side lines to the length desired, using a rule or yardstick for the purpose. The illustration given shows 15 inches from waist line down.

Now lay the side front section onto the cloth, noting the line for the straight of the goods; this is very important. Mark all around the outside and continue side and front lines down to a length of 15 inches, with 9½ inches of width at the bottom. Allow a 1-inch seam under the arm and on the shoulder, and ½ inch at side and armseye. Mark bust point and waist line as before.

In a similar manner, chalk in the outline of the side back section, being careful to note the straight line on the cloth, as cautioned above. Mark bust and waist lines, and continue side and back lines down to the given length, 15 inches. The bottom width of this section is 9½ inches.

The center back section is placed upon the fold of the cloth for a panel back. If a seam is desired, let it be placed far enough back for one, and with some flare from the waise line to the bottom.

Allow for all seams, as with the other sections, and run side and back lines down for length. Also mark the bust and waist lines, and allow 1½ inches for hem. This section is 6 inches in width at the bottom.

NOTE: Mark the bust and waist lines on all four sections, so that when basting, you will have two parallel lines around the garment, to aid in properly basting it together. If ripple is desired at the bottom of the coat, flare out the sides below the waist line more than is shown in the illutration. It will be advisable to practice on paper, or other drafting material, before attempting to cut the cloth for this coat.

When the cloth for the coat has been cut in the manner carefully outlined and described above, proceed in the following manner:

Cut your canvas the full size of the front section. The canvas for the side front section will follow the dotted line, where it is marked canvas (See Diagram 9); also around the armseye on the side back section, as shown in Diagram 9, and back of the neck, as outlined in Diagram 9. Always cut the canvas on the same grain as the cloth.

This canvas is to support the neck and armseye, and to hold the coat in shape. Placing the canvas upon the cloth, baste it from the cloth side, using the diagonal basting stitch, then commence basting the four sections together, joining bust and waist lines.

Baste from the top downward, and when completed, try on before sewing the seams with the machine. As a rule, tailors sew the front and side front seams in cloth and canvas separately, press the seams open, and join them together with a tacking stitch, which consists of one long stitch and a short back stitch. This is to hold the cloth and canvas firmly together.

When Hair Cloth Is Used

It is always best to put the hair cloth onto the canvas before sewing the latter into the front of the coat. The hair cloth is first cut to the size outlined with dotted lines on front and side front sections (See Diagram 9), and may have a seam, or be in one piece, with a dart or two cut into it to make it fit over the curved bust. The hair cloth is padded to the canvas with the same kind of stitch as that used in padding the lapel, as illustrated in Diagram 10.

Cover all the edges of the hair cloth with a piece of cambric one inch wide, and invariably cut the former crosswise, to get the benefit of the stiff hair in the weave.

Padding Lapel and Putting on Facing

This padding is performed with a succession of small stitches, through both canvas and cloth, to hold them together and keep the lapel in shape, as well as to prevent the canvas from slipping. For this purpose we use the small slanting stitch, similar to the diagonal basting stitch. The large stitch is on the canvas, while the small one is put through, just far enough to catch the cloth and hold the two together, as already stated. This is done from the canvas side. See Diagram 10. The stitches are put in rows about a quarter of an inch apart. After first outlining the desired size and shape of the lapel with a lead pencil ,and before padding, cut away the canvas, leaving the cloth to extend for a seam, upon which to sew the facing. See lapel, Diagram 10. Then take a flat linen tape one-half inch wide and baste it upon the edge of the canvas, and on the under side of the line, where the lapel is turned. Sometimes it is necessary to hold the lapel full, and the tape taut. This will be necessary sometimes to shape the front of the coat over the bust. First baste the tape on and then cross stitch. See Diagram 10.

The tape will hold the front of the coat firm and keep it from sagging. Before putting on the facing, however, press carefully.

The facing must be cut full length, with the same grain of cloth as for the front of the coat, two inches wide at the shoulder seam and four inches wide at the bottom. Note dotted line on the center front, marking facing. See Diagram 9.

Place the right side of the facing upon the right side of the coat, and baste it on carefully. Then sew with the machine, after which you will turn and baste on the edge of the facing; the same on the back edge.

Sew to the canvas with a large hemming stitch, and complete by sewing all the other seams in the coat, after which press the garment carefully.

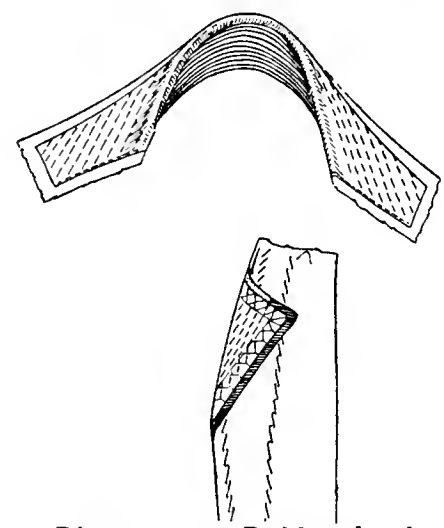


Diagram 10.—Padding lapel. Under collar for the tailored coat.

When making the bottom hem, put a strip of cambric, cut crosswise, inside of the hem, to stay and hold it. Then put on the under collar.

HOW TO CUT AN UNDER COLLAR

Lay a piece of tissue paper over the neck of the coat the size of the collar, and commence by marking front "A" (See Diagram 9). "A" is 1½ inches from the front of the lapel; this amount is allowed for the step and can be more or less, according to the prevailing style. Next place a mark at the junction of the neck line and the straight line marked for the lapel; this is shown by "E" (See Diagram 9). Then place a mark 1½ inches from the neck on the shoulder line; this is shown by "D" in the diagram. Now draw the neck line from "A," following the neck line of the coat to "E"; from "E" to "D" and from "D" continue up to "B." The length of this line, or the distance from "A" to "B," is determined by measuring the neck of the coat from the step ("A") to the center back of the neck. "B" is readily seen to be the center back of the collar. From "B" to the stand line is 1½ inches. This may be less or more and is governed by the desired stand of the collar. From the stand line measure out 2 inches to "X." This is for the depth of the roll at the center back.

Now go back to "A" and draw a line 1½ inches to "X"; this is for the step. From "X" to "X" draw a line with a slight curve (See Diagram 9). This will give you a collar that will fit the neck of the coat for which it is cut, perfectly.

A little practice will make this very easy. Allow for seams when cutting.

Any shaped lapel or collar may be substituted for this one.

Both canvas and cloth are cut decidedly bias. This, obviously, is to allow the stretching at the edges to shape to the neck of the coat. See Diagram 10. The stand at the back is stitched with the sewing machine, whereas, the remainder is padded similar to the lapel; stitched in rows one-fourth of an inch apart, beginning at the machine stitching and going out to the edge of the canvas.

This canvas is to be cut off to the depth of the seam, upon which is sewed the upper cloth of the collar. The under collar is fastened to the body of the coat with a small cross stitch. If the cloth is firm and does not ravel, the collar may be sewed on raw edged; which will result in a smooth, flat finish.

Upper Collar

This must always be cut crosswise to the cloth, or in other words, following the same grain as that of the coat. Then placing the upper collar onto the lower collar, with the right side of each laid together, carefully baste, and then sew on the machine. Now turn and baste on the edge as for the facing.

Where the facing and upper collar join, fold under the edge of each, and placing these folds together evenly, make complete the jointure with a running stitch. This procedure, which has been more fully described elsewhere, consists of alternately taking one stitch in the facing and the next in the collar. Across the back of the neck, where the lining will cover, use a hemming stitch, leaving the cloth raw edged.

Putting in the Sleeve

Place the inside seam of the sleeve 2¼ inches from the front of the underarm seam. And, when pinning the sleeve into the armhole hold the inside of the sleeve to you, making it easier to hold the fullness into the armhole.

Hold some of the fullness at the back of the armhole, where the bias comes, but most of the fullness must necessarily be at the front of the armhole, on a line with the chest, as shown in Diagram 9, and designated by a star. Baste neatly and sew with the machine; after which carefully press the seam open.

Then make a small roll or pad, using sheet wadding to shape the top of the sleeve at the shoulder and attach it to the seam. Bring the sleeve lining up over the roll and attach it to the armhole seam. You will note that the sleeve lining is first put into the sleeve, before the latter is sewed into the armhole.

How To Put Lining in a Coat

Sew up the front seams or darts first; likewise those in the back, if there are any. Do not sew the under arm or shoulder seams, until the lining has all been basted into the coat. They should be felled down by hand.

Place the two fronts in first. This is accomplished by laying the coat upon the table, wrong side up, and pinning in the lining carefully before basting. Attach with a basting stitch the seam of the lining to the seam of the under arm in the shoulder of the coat.

You may follow this by pinning in and basting the back lining in the same careful manner. Hold some fullness in the lining for needed length.

When the lining is being attached to the hem, at the bottom of the coat, turn the edge under and baste back about one-half inch from the edge, that when the felling is done, the edge of the lining is turned back and stitches slipped underneath; an advantage that is easily apparent; for when the edge is pressed, no stitches will show.

The remainder of the lining is felled down with an ordinary heming stitch. When you have made the button holes with care, press the lap, and on the front section opposite add your buttons. The coat is thereby completed.

Any becoming style of skirt may be worn with this garment.

When To Shrink the Body of a Coat

When making a closely fitted coat, it becomes necessary sometimes to stretch and shrink both the side front and side back sections at the waist line. Sometimes the center back also should be so treated, when there is no seam in it. All this however is done at the waist line only, above and below, in all not exceeding five or six inches in depth, and in the following manner:

After the sections have all been cut out, fold each, that is about to be treated, with the right side in, making a fold down the center. With a wet sponge and a hot iron, stretch the edge, and shrink in the center to secure the clinging curve at the waist line of the coat. This operation may likewise be performed when making cloth princess gowns, that are tight fitting. In straight lined garments, however, it is unnecessary.

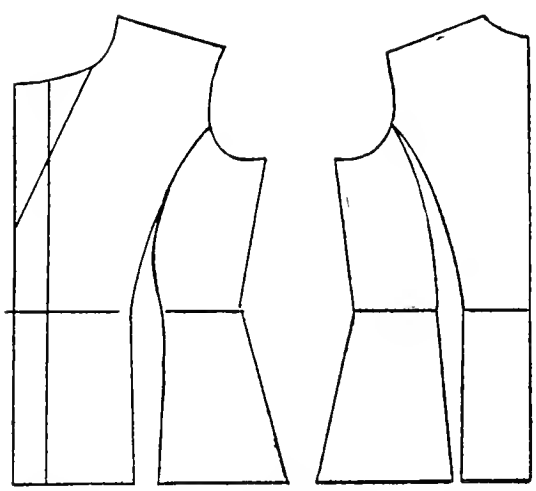


Diagram 11.—Coat with seams from armseye.

How To Cut a Coat With Seam From Armseye

Set the Drafting Device to measurement in the usual way and draft a plain pattern for front and back. I would strongly advise cutting out a pattern first in this instance.

Then with your rule, locate the position of the line at the armeye, and also determine the width of the front at the waist line on the design being reproduced. Shape the bust by taking a dart at the waist line. Also put a dart in the back, drawn in lines as in Diagram 11, and cut out the pattern, making due allowance for seams.

CHAPTER IX
CAPES

Military Cape

To get the proper dimensions for this cape, measure around the neck in the usual way and increase the neck measurement by adding two inches. Measure around the chest, and over the arms with the arm straight down by the side and continue around the back.

Now adjust the Skirt Device to those measurements, just as you would for a two piece skirt. Set the waist line bar to one-fourth of the increased neck measure. Set the hip line bar to one-fourth that of the given chest measure, and adjust the device to whatever length of cape has been determined upon.

Open up the cloth and fold it cross-wise for length, (providing the grain of cloth will allow doing this.) Place the straight edge of the Drafting Device, which is the center back of the cape, upon the fold for the back length, (See Diagram 2); the device must necessarily be reversed for the other half.

Trace the line for the shoulder, (see A, Diagram 2), and drop the neck line in front one inch. (See B, Diagram 2.) This departure is designed to give the right curve at the neck. Note the dotted line is the *Old line*.

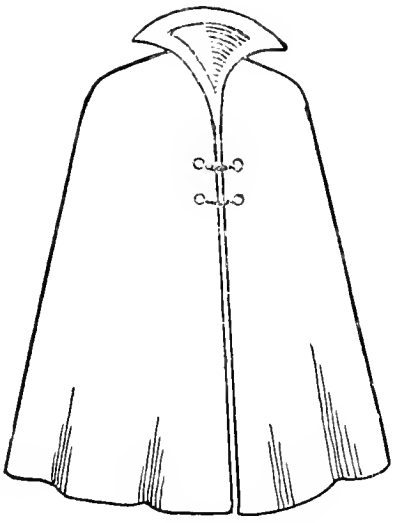


Diagram 1.—Military Cape.

It might be well before cutting this cape out of cloth, to first cut a paper pattern, or one out of muslin; to be sure you have the correct dimensions, and also get the requisite experience in cutting.

Note also the dotted line down the front for facing. The collar is cut on the cape and is outlined and cut in the same manner as a high waist line on a skirt, and is also faced on the side next to the neck.

The material required for this cape will be 2¼ yards, 54 inches wide, for one yard in length.

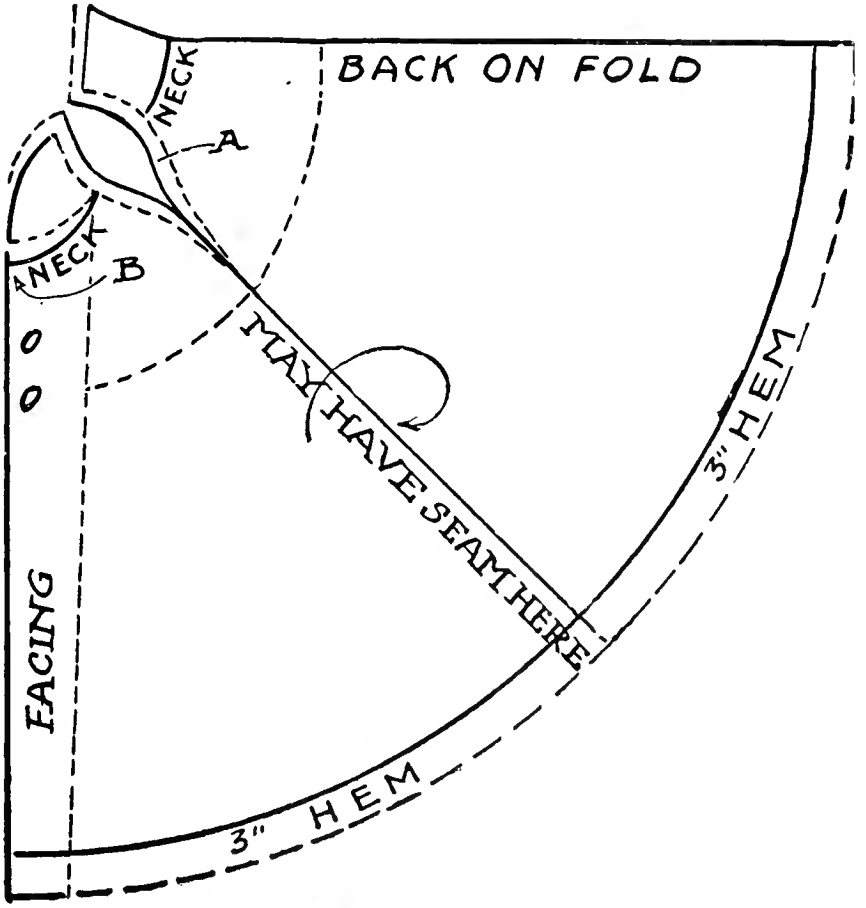


Diagram 2.—Military Cape.

Circular Cape

The circular cape (see illustration), is cut with the skirt Drafting Device in a manner similar to that employed in a circular skirt.

The measurements for this and all capes, are taken in the same way as were the measurements for a military cape, and always increasing the actual neck measurements two inches.

Now divide the increased neck measurement by eight and set the waist line bar at one-eighth of the neck measurement. Then divide the chest measurement by eight and set the hip line bar at one-eighth of the chest measurement.

Set the width for the bottom at twice the size for which you have set the chest measure. This may be spread at the bottom if a ripple or more width is desired. Adjust to whatever length is wanted and proceed to cut. (See Diagram 4.)

The amount of material that will be required necessarily depends upon the length of the cape. However, it is quite certain to require a 54-inch material, whatever the length may be.

Provide for seams and two inches for hem. Also allow a hem at the front, or a seam for facing, when cutting.

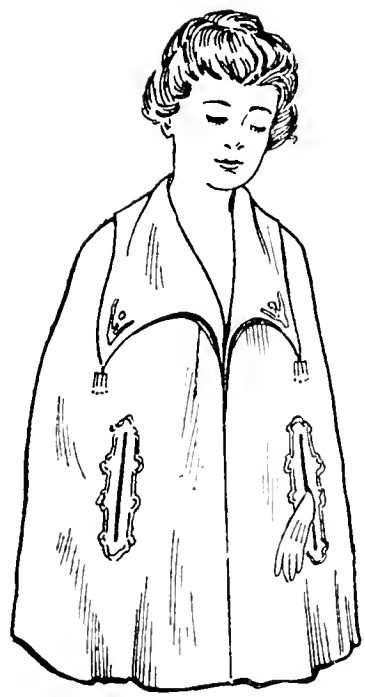


Diagram 3.—Circular Cape.

Collar

You may put a straight collar on, or one shaped as shown in the diagram. This collar is six inches deep in the back; length the size of the neck of the cape, and longer at the outer edge than the size of the neck.

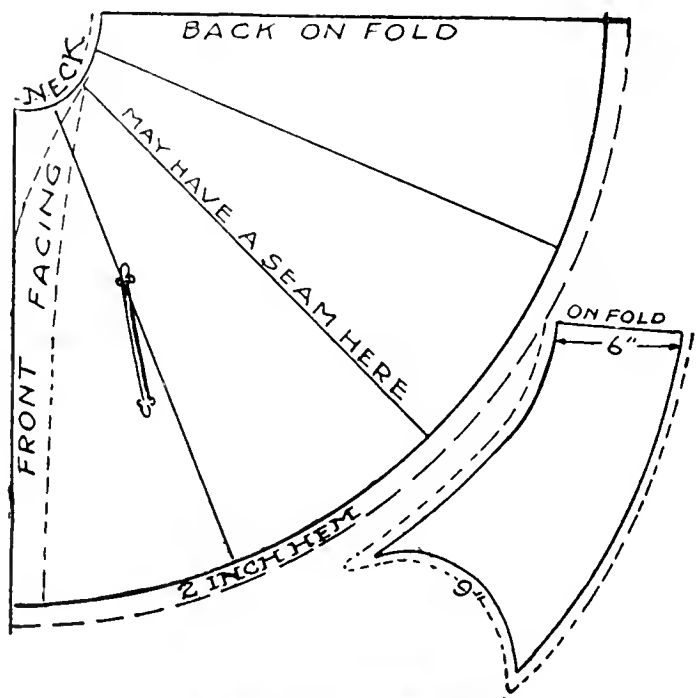


Diagram 4.—Circular Cape.

CHAPTER X

TAILORED DRESS

Diagram 1.—The tailored dress.

This tailored dress can be made of Serge, Gabardine, or any light weight material desired, or, of linen for summer wear.

Proceed to adjust the Drafting Device to your, or given measurements, and place it upon the cloth in the usual manner. Cutting out the yoke first allow a seam of two inches in front, as illustrated in Diagram 2.

The yoke itself, as shown here, is 6 inches deep; but it must be remembered, that the size may be regulated to accord with style and the taste of the individual. At the center back, the yoke is 6 inches deep, and is 4 inches deep at the armseye. (See Diagram 2.) Make the usual seam allowance at the shoulder and armseye, and at the bottom of the yoke. (Proceed to cut the skirt part as follows:

Turn back the edge of the cloth at center front two inches as hem allowance, and for buttons and button holes. Measure the width of the yoke, where it joins the skirt, and lay a three-inch box plait in such a position that the center of the plait will come exactly in the center of the half yoke. (See Diagram 2.) This box plait will require 9 inches of material. Pin the plait carefully the remaining full length of the garment and baste.

Next the yoke must be pinned on to the skirt part; meanwhile allowing a liberal seam at the top of the skirt underneath the yoke. The object of this being for a let out, should it be found necessary, which not infrequently happens. The individual for whom the garment is made, may be very deep chested; or above the average fullness in bust measure. It would then be needful to drop the front, which is permitted by the seam in question. A 2-inch or 2½-inch allowance, in some instances, is not a bit too much for such a shaped form. Slender flat busted figures, on the otherhand, do not require this precaution.

When the yoke is carefully pinned onto the cloth, and after the plait is basted; place the center front and side front sections of the Drafting Device, with the center front of the Device on the center front of the material and mark the arm hole, under arm and waist line. (See Diagram 2.)

Then using your yard stick, draw the lines from the armseye down the full desired length of the skirt; making the width according to the size of the lady, or in conformity with the prevailing style. The width in this diagram, when the plait is basted down, is approximately 22½ inches. Mark for hem and all seams, and proceed to cut out the front. Both sides of the front are executed in the same way. (See Diagram 2.)

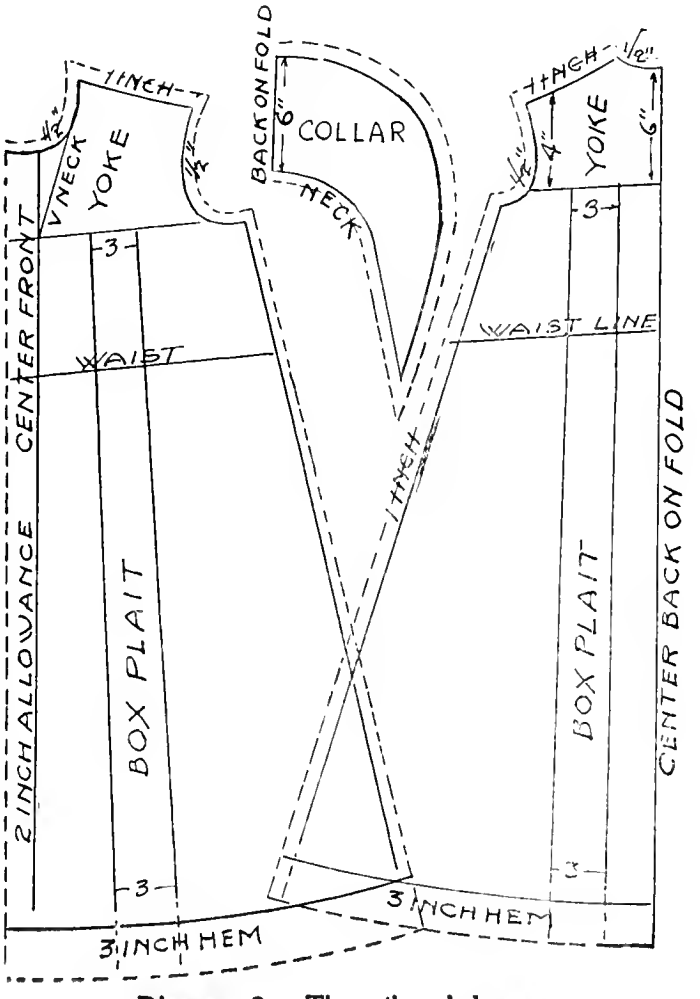


Diagram 2.—The tailored dress.

Back Section

Unfold the cloth and place it upon the table with the right side up, as in front. Lay the box plait for the back, so that the center of the plait will come exactly in the center of the half yoke. (See Diagram 2.) This plait will also require 9 inches of material, and as often happens, if it is found necessary to piece the cloth, do so underneath this plait.

Now pin and baste both plaits from yoke to bottom, and lay the yoke on and pin. Fold the material on the crease in the center back, with the reverse side out, and pin the two sections together carefully. Place the Drafting Device upon the back in the same manner as for the front, the center back of the Device to the fold of the cloth at the center back. Mark the armhole, under arm and waist line, and draw the line for length; regulating the width of the same, as you did for the front; 22½ inches, with plait basted in. (See Diagram 2.) For the medium size woman, this gown will require four yards of 54-inch material. Side plaits may be used instead of box plaits.

All garments: blouses, coats or dresses, that have yokes, are all operated in the same manner as above. Any shaped yoke or style of collar may be used; also any style of sleeve. The close fitting sleeve however, will look best in a tailored gown, especially the dress sleeve with dart to elbow. (See page 39.)

The sailor collar, (illustrated in Diagram 2), will prove a very becoming shape for any who desire a V neck. A stock collar will perhaps be more suitable for a thin neck, or for winter wear.

The belt in the illustration is 2 inches in width; length to suit.

How to Make Button Holes

First determine the size of the button hole by measuring the diameter of the button. Then mark the spaces where the button holes are to come; setting the button hole shears to the size desired. Cut from the right side of the cloth and at a little distance from the edge.

Overcast with a coarse thread first, and complete with the button hole stitch. This is made by putting the needle into the cloth from the under side, through to the upper, and throwing the thread over the needle from you. Now pull the needle through and make the stitch tight, showing the purl.

Each stitch must be taken in the same manner, of uniform length and distance apart.

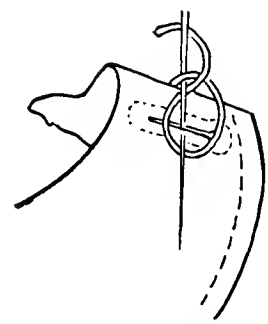


Diagram 3.—Button holes.

A tack may be worked on the inside end. When finished this will look decidedly neat. To do this, take three stitches, one over the other, using the button hole stitch if desired, or just a plain stitch taken over the threads, and making it look like a twisted cord when completed.

Tailored Button Holes

First space the button holes apart, the distance desired, and mark the size of each, after measuring the diameter of the buttons you are about to use. Make two rows of stitching with the sewing machine; one on each side of the mark made for the slit. Then with the button hole punch, make a hole a short distance back from the edge of the garment, cutting the length desired for each, between the stitching.

Overcast with sewing silk. Now make a cord by twisting four strands of button hole twist together, or using regular button hole guimp, the color of the twist, and fasten the end of this cord into the end of the button hole, between the cloth.

Then holding evenly along the edge, and just tight enough to make the button hole smooth, make the regular button hole stitch. Take each stitch evenly, and tight enough to make an even purl on the upper edge of the button hole. (See Diagram 3.)

Sewing on Buttons

When sewing buttons onto a tailored garment, it is first advisable to put a piece of cloth, or lining on the under side to strengthen the cloth. This is to prevent the button from pulling out of the cloth, leaving a gaping hole in the garment.

Buttons that are sewed on through holes, should always have a shank. This may be obtained by leaving the thread loose between the button and the cloth, and, when sufficient thread has been put through to make a good anchor, wind the thread around these strands, betwen the button and the cloth, until the shank appears stout enough, when you will fasten the end and cut the thread. Following these instructions, your buttons will hold securely and invariably look well.

Always sew on buttons with strong thread to attain best results. The thread may also be rubbed over lightly with tailors' wax. A suggestion that needs no comment.

In spacing the distance you want the buttons apart, we recommend the use of tailor's chalk or basting thread. One cannot be too careful in this work; for, it is a comparatively easy matter to get them uneven, and dire results are certain to follow.

CHAPTER XI

HELPS TO THE HOME DRESSMAKER

Among the first and essential things the home dressmaker should become familiar with upon taking up the actual work of dressmaking, are the common stitches; what they are termed and how they serve. These may be briefly summarized as follows:

Bastings

Are temporary stitches put in to hold the fabric together until the finishing stitches can be made. (See Diagram 14, page 27.)

Do not take too long a stitch in basting. It is likely to slip and shove before the presser foot of your machine, causing endless difficulty. The short even stitch looks better and does better.

If cloth is to be basted on canvass, use the diagonal stitch. (See Diagram 14, page 27.) This stitch holds them together firmly and looks well when finished.

Overcasting

Is another stitch, ignored by many home sewers, but withal both decidedly workmanlike and serviceable. If you would have your work look neat, either overcast or bind the seams. (See Diagram 14, page 27.)

Running Stitches

Are shorter than bastings. The stitches and spaces in between are of equal length. This kind is used when seams do not require back stitching.

Diagonal Bastings

Are slanting stitches used a great deal in dressmaking to secure the outside material to the inside lining or canvas. Then we have the even stitch, made in uniform short lengths and secured at the finish with two stitches taken over the last one made.

Uneven stitching, as the name implies, are of various lengths and put in in the same manner as for the even variety. The length of the stitch is a third to a half greater than the space left between stitches. Combination stitches, consist of alternating both even and uneven stitches. That is, a long stitch and two short ones. Additional firmness is gained by this style of basting.

Binding Seams

When binding a seam with the regular seam binding, it will be found to sew on much easier, and look smoother, if it is first creased in the center with a warm iron. Always sew on from the right side; making a short stitch on the right and a longer one underneath, as in Diagram 14, page 27.

Shoulder Seam

The shoulder seam should always be turned toward the front, unless pressed open. This is to prevent the seam from having a drawn or tight look.

Threads for Basting

Use coarse, white basting cotton, No 40 or 50, for ordinary materials. It will hold the cloth firmer and keep it from slipping. For thin goods, use No. 60 or 70 basting cotton.

It is best to baste Taffeta or Soft Silk with sewing silk. This is not so apt to cut or leave holes in the delicate fabric after the threads have been removed.

When taking out, cut basting threads, DO NOT pull ruthlessly. Many a fine garment has been cut and ruined by the thin, tough thread. The better way is to clip in small sections before removing.

Pressing

To press WOOLENS, lay a wet cloth, preferably cotton, on the garment just where you want it pressed. For seams it is even better to use a squeezed-out sponge.

Lay a square of good tailor's canvas on cloth about to be pressed; indeed, this makes ideal sponging material, and will keep the cloth from becoming shiny or marked. Rub the wet sponge over its surface. It is best to use a hot iron for pressing. The reverse is true in pressing silk. A very hot iron will take the life out of a silken fabric. It is then liable to crack, and is virtually worthless, as many a garment has become, the blame, however, being placed upon the silk, when it rested entirely with the presser.

Sponging and Shrinking Woolens

Take five yards of unbleached muslin, or a sheet, if the other is not obtainable, and wring it out of cold water. Then laying your woolen goods as it came from the store, full length, and folded double, cover the fabric with the wet cloth and rall up the entire material, letting it remain for several hours, or over night.

When removing out of the sponge, hang the goods upon a clothes line to dry. DO NOT press with a hot iron, or you will hopelessly mark it and render it liable to shininess under the slightest wear. Slow natural dry, is always best. It is then ready to cut.

Shrinking White Wash Goods

Lay the material in a pan of cold water and let come to a boil. Then hang up to dry. When but a suggestion of dampness remains *Press with a hot iron* and it will appear as well as before putting into the water.

Setting Color

A little salt in the water will set the color. Such shades as lavender, pink, blue or green, should be dried in the shade, to prevent fading.

When tracing seams on silk, do not use a tracing wheel; it will cut the silk. Tracing with a colored thread will give satisfactory results.

When making a skirt that has plaits or a stitched welt seam, leave one seam unbasted until all the other seams are stitched. The back seam, if there is one, is the best to leave open.

When sewing soft silks, crepe, chiffon or any thin material, stitch on paper; this will prevent the seams from puckering.

A rule that is often followed when basting a sleeve into the armhole is to measure one inch back of the shoulder seam, then fold the armhole at this point and put the inside seam of the sleeve where the fold of the armhole comes in front. This may help someone that has had difficulty along this line.

When cutting a waist lining fold the cloth crosswise and have the waist line running perfectly straight with the grain of the cloth. This will prevent the lining from stretching out of shape. Cut the sleeve lining on the lengthwise of the cloth.

CHAPTER XII

HOW TO DRESS WELL AND BECOMINGLY

I am now talking to the woman with a moderate income and yet finds it necessary to look well dressed.

First, decide how much you can spend on your gown. It may be that you can only have one gown in a year. If so, my advice is, and always has been, to have the best material you can afford.

Next, choose a medium style, and have it well made. I have known women who always looked well dressed and yet they had but one tailored suit, one becoming afternoon or evening gown and a few good blouses, in a year; in fact, I have known some of them who wear their tailored suit two or three years. I have heard these women say, "I cannot wear my suit out; it is just as good as the day it was made." The reason for this was, good material, medium style and well made.

If you have never made a study of the lines of your own body, or the shape of your face and the color of your hair and eyes, it will be well for you to begin now, because these have much to do with the style of your gown and the colors you should wear.

It is a pity, with the beautiful colorings and variety of style we have at the present day, for any woman to be unbecomingly dressed; for, do you know, it matters not whether it is calico or silk, if the colors and design are becoming you will look well dressed.

The long, thin face should never, never wear a pointed or a V yoke; not even a V opening in the blouse; they make the face look just as long again. The long, thin face should always select a round or square yoke; a round or square collar, or, if style will permit, a standing collar as high as can be comfortably worn.

Just imagine, if you can, a woman with a large round face or square jaw, wearing a square or round yoke. Her face would look more than ever, broad and masculine. She must have the V yokes and pointed vests. If she wears a collar it should be pointed. If a standing collar is worn it must be small. A bit of lace wired at the back of the neck is a good suggestion.

"Oh!" but you will say, "I have no imagination; I cannot see myself dressed up like the picture." If you cannot see yourself in the picture, begin to study in this way: When you meet women who appeal to you as being well dressed, and they are tall and slender, or short and stout, as you are, recognize the perfect lines that make the gown becoming. Notice the artistic drape and say to yourself: "That lady is just about my size; her coloring is like mine; I would look well in a gown like that." I do not mean for you to copy, but to study others that you may develop originality and this will help you. You will find it a very interesting study and you will soon be surprised how easily you can plan a becoming gown for yourself.

Colors

Colors also play an important part. Let us talk about the color of your hair and eyes and suggest what would be becoming. "Oh dear!" I can hear some one say, "I suppose my next gown will be blue; I have worn blue all my life. I would so like to have a change but I do not know what color to choose."

If you have blue eyes and blond hair you can wear to advantage black, black and white, lavander, golden brown, tobacco brown, royal purple, wisteria shades, old rose toned with black, dark green, bottle green, grass green, emerald green, some shades of gray with a touch of blue to bring out the color of the eyes; rather select the color that will add strength and tone to the color of both your hair and eyes.

If you have blue eyes and dark hair you can wear greens, grays, yellow, red and soft pastel shades. Just a touch of blue will sometimes bring out the color of the eyes if your complexion will permit you to wear blue. The brunette with the dark eyes will look her best in red, tan, corn colors, gold and silver nets, gray, toned with red or gold, and rose toned with black. Navy blue may also be worn.

A little study, a careful selection of colors and every woman can be so gowned as to bring out the charms nature has blessed her with.

DRAPING GOWNS

The draping of gowns presents a large subject, there being such a variety of styles; and yet, when we consider them, we find they are all created from a foundation, and our foundation principles applied to one embraces all.

Our first study on this subject, however, will be: *Who can wear a draped gown and wear it becomingly?* Only a tall, graceful figure can wear an elaborately draped gown. One less fortunate possessing a short, stout figure, or one who is short and slender, must be contented with a slightly draped garment.

The one-piece gown that has a slight drape on the sides can be obtained by first cutting a foundation lining. This lining can be of some thin, sheer material, and may be to the waist line or a full length princess slip. After the lining has been cut and darts or seams basted in front and back, leaving the shoulder and under arm seam unjoined, place the front part of the lining flat upon the table and lay the cloth over it. Arrange the folds for the drapes where they come on the design, being reproduced, and pin in place carefully.

The fullness for a drape in the full length gown must be caught up from the bottom before the length of the gown has been ascertained. Next arrange the back in the same manner and then join the shoulder and under arm seams of your foundation.

With a little practice, using tissue paper, this line of work will become surprisingly easy and fascinating.

The Elaborate Drape may be accomplished easier, giving more artistic results, by first pinning the foundation lining onto a dress form, or onto the model for whom the gown is being constructed. Before cutting the length, or the size, out of the cloth, pin it carefully onto the lining, arrange and pin all the folds pertaining to the drapes and mark the size and length before taking it off the model. After marking the size and length, take it off the model and, placing it upon the table, cut it out. You will find it much easier to cut even lines when the gown is off the model and flat upon the table.

THE BODICE DRAPE

Draping the bodice for an afternoon or evening gown is also done in a similar manner to the full length gown. First, cut the foundation lining, using some sheer material. Then place the cloth or lace, which ever it may be, over the lining and arrange the folds according to the design being reproduced. Sometimes the length for the drape is allowed at the top, and at other times it is caught up from the waist line. Which ever way this is done, the designer may, with a little practice, become expert and find this part of the construction of gowns very enjoyable.

DRAPING A SKIRT

Many of the draped skirts are very simple in the construction. The drape is just an extension allowed on the side seam; while others are set into the side seam in a manner similar to the cascade drape illustrated on page 36, Diagrams 31, 32. When an elaborate drape is desired, it may be easier and save time to drape it on the model for whom the skirt is intended.

The allowance for all such draping must be made at the top of the skirt, dropping the cloth down in graceful folds to conform with the design being reproduced or created. Before taking the skirt off the model, mark the desired length from the floor, using a rule, yard stick or skirt marker. Mark with chalk or pins and then run a basting thread on the marks to secure an even hem.

I hope these few suggestions will help and benefit those interested in this line of study.

What a Woman Can Do

Any woman who will organize and establish a branch school where the Blackburn System and Dressmaking Course is taught, using the Blackburn Adjustable Drafting Device, is sure of having a successful business of her own.

Think About It a Minute

If you have completed the course as taught in any of the Blackburn Studios, or if you have taken the Home Dressmaking Course by mail, you are equipped to teach and are prepared to promote an enterprise of your own.

You Have All You Need

in your system, text book and the knowledge you have gained. If, added to this, you posses natural teaching ability, your success is certain.

Where to Begin

Do you know of a place where women make their own clothes, or where young ladies must make a little money go a long way; or where fittings and alterations make home-dressmaking a task instead of a delight; or where patterns cut to stock sizes are used?

That is the place to begin. There is the opening you need.

Let it be known that you are prepared and equipped to teach these women to cut their own patterns to individual measurements; demonstrate that you have the ability and you will have no difficulty in starting a business of your own that will pay from the first day and develop into a permanent institution.

What Others Have Done You Can Do

Dear Mrs. Blackburn:

Did you imagine when I enrolled at the Blackburn Studio a few months ago that I would so soon be conducting a studio of my own?

It seems incredible to me because I knew nothing about designing and cutting and very little about sewing.

But now I am not only successful as a teacher but I have no difficulty in reproducing and cutting the most complicated patterns. Indeed we are cutting hundreds of patterns to individual measure for the department stores.

The prospects for the coming year are good. We have yet to find the first woman who could not learn to cut her own patterns owing to the simplicity of the Blackburn System and Drafting Devise.

Sincerely yours,

PEARL WARD.

310 Exchange Bldg., Los Angeles, Cal.

Dear Mrs. Blackburn:

I always had a desire to design and cut my own clothes. I had a natural talent for sewing, but, just beyond, although sometimes it seemed almost within my reach, was the knowledge that would enable me to do this. Then (after investigating other systems and schools I decided your system was the only practical as well as the most simple I had seen).

It gives a perfect foundation for every style of garment and (it makes teaching very simple).

It certainly opens up an avenue to the business world that would otherwise be closed.

It meets the need of women in every walk of life.

Yours truly,

KATHERINE SMITHGALL.

Third and Hill Sts., Los Angeles, Cal.

HOW TO BEGIN

There are many ways to start. One plan that has been successful is to organize the ladies into clubs meeting afternoons at the different homes. These afternoons to be devoted to the study of the foundation principles of designing and reproducing and also the art of pattern cutting.

In this way a dozen or more can be taken through the course as given in the text book. Another successful method is to advertise evening classes for married ladies.

Whether you live in the country, the village or the city you have a virgin field with unlimited possibilities before you.

Write for a circular that will help you organize your school, a copy of the contract protecting you in your territory, and the special price at which we supply the complete systems and text books to branch studios.

THE BLACKBURN COMPANY.

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